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GENERAL HISTORY  
OF  
M U S I C.

VOLUME THE FOURTH.



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# GENERAL HISTORY

OF THE

## SCIENCE and PRACTICE

OF

# M U S I C,

BY

SIR JOHN HAWKINS.

VOLUME THE FOURTH.



L O N D O N,

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G E N E R A L   H I S T O R Y  
O F   T H E  
S C I E N C E   a n d   P R A C T I C E  
O F  
M   U   S   I   C.

B O O K   I.            C H A P.   I.

**T**HE principles of music, and the precepts of musical composition, as taught in the several countries of Europe about the middle of the sixteenth century were uniformly the same ; the same harmonies, the same modulations were practised in the compositions of the Flemish, the Italian, the German, the French, and the English musicians ; and nothing characteristic of the genius or humour of a particular country or province, as was once the case of the Moorish and Provençal music, was discernible in the songs of that period, except in those of the Scots and Irish, the former whereof are in a style so peculiar, as borrowing very little from art, and yet abounding in that sweetness of melody, which it is the business of art to cultivate and improve, that we are driven to seek for the origin of this kind of music elsewhere than in the writings of those authors who have treated on the subject in general terms.

To speak of the Scots music in the first place ; the common opinion is that it has received a considerable degree of infusion from the Italians, for that David Ricci or Rizzio, a lutenist of Turin, in the year 1564, became a favourite of Mary queen of Scots, and was retained in her service as a musician ; and finding the music of the country of such a kind as rendered it susceptible of great improve-

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ment,

ment, he set himself to polish and refine it; and adopting, as far as the rules of his art would allow, that desultory melody, which he found to be its characteristic, composed most of those tunes to which the Scots songs have for two centuries past, been commonly sung.

Against this opinion, which has nothing to support it but vulgar tradition, it may be urged that David Ricci was not a composer of any kind. The historians and others who speak of him represent him as a lutenist and a singer; and Sir James Melvil, who was personally acquainted with him, vouchsafes him no higher a character than that of a merry fellow, and a good musician. 'Her majesty,' says he, 'had three valets of her chamber, who sung three parts, and wanted a bass to sing the fourth part. Therefore they told her majesty of this man, as one fit to make the fourth in concert. Thus was he drawn in to sing sometimes with the rest; and afterward when her French secretary retired himself to France, this David obtained the same office \*.'

Melvil, in the course of his Memoirs, relates that Ricci engrossed the favour of the queen; that he was suspected to be a pensioner of the pope; and that by the part he took in all public transactions, he gave rise to the troubles of Scotland, and precipitated the ruin of his mistress.

Buchanan is somewhat more particular; the account he gives is, that Ricci was born at Turin; that his father, an honest but poor man, got a mean livelihood by teaching young people the rudiments of music. That having no patrimony to leave them, he instructed his children of both sexes in music, and amongst the rest his son David, who being in the prime of his youth, and having a good voice, gave hopes of his succeeding in that profession. That with a view to advance his fortune, Ricci went to the court of the duke of Savoy, then at Nice; but meeting with no encouragement there, found means to get himself admitted into the train of the Count de Moretto, then upon the point of setting out on an embassy to Scotland. That the Count, soon after his arrival in Scotland, having no employment for Ricci, dismissed him. The musicians of Mary queen of Scots were chiefly such as she had brought with her from

\* Memoirs of Sir James Melvil of Halhill, 8vo. Lond. 1752, pag. 107.

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France, on the death of the king her husband ; and with these, as Buchanan relates, Ricci ingratiated himself by singing and playing among them, till he was taken notice of by the queen, soon after which he was retained in her service as a singer. From this station, by means of flattery and the most abject arts of insinuation, he rose to the highest degree of favour and confidence ; and being appointed her secretary for French affairs, became absorbed in the intrigues of the court, in the management whereof he behaved with such arrogance and contempt, even of his superiors, as rendered him odious to all about him\*. The rest of his history is well known ; he grew rich, and his insolence drawing on him the hatred of the Scottish nobility, he was on the ninth day of March, in the year 1566, dragged from the presence of the queen into an outer chamber of the palace, and there slain.

In such an employment as Ricci had, and with all that variety of business in which he must be supposed to have been engaged, actuated by an ambitious and intriguing spirit, that left him neither inclination nor opportunities for study, can it be thought that the reformation or improvement of the Scots music was his care, or indeed that the short interval of two years at most, afforded him leisure for any such undertaking ? In fact, the origin of those melodies, which are the subject of the present enquiry, is to be derived from a higher source ; and so far is it from being true, that the Scots music has been meliorated by the Italian, that the converse of the proposition may be assumed ; and, however strange it may seem, an Italian writer of great reputation and authority has not hesitated to assert that some of the finest vocal music that his country can boast of, owes its merit in a great measure to its affinity with the Scots.

To account for that singularity of style which distinguishes the Scottish melodies, it may be necessary to recur to the account given by Giraldus Cambrensis of the music of the inhabitants of the northern parts of this kingdom, particularly near the Humber ; and to advert to that passage in the ecclesiastical history of Bede, wherein he relates the arrival of John the Archchanter from Rome, his settlement among the Northumbrians ; and the propensity of that people to music † ; whose sequestered situation, and the little intercourse they must be supposed to have held with the adjacent countries,

\* Buchan. Rer. Scotie. Hist. lib. xvii.

† See vol. I. pag. 371.

will account for the existence of a style in music truly original, and which might in process of time extend itself to the neighbouring kingdom \*.

How long it was that the popular melodies of Scotland continued to be propagated by tradition, it is not easy to ascertain, for it does not appear that that kingdom ever abounded with skilful musicians; however by the year 1400 the science had made such a progress there, that one of its princes, James Stuart, the first of his name, and the hundred and second in the list of their kings, attained to such a proficiency in it, as enabled him to write learnedly on music, and in his compositions and performance on a variety of instruments, to contend with the ablest masters of the time.

Bale and Dempster, and after them bishop Tanner, take notice of this prince in the accounts by them severally given of Scottish writers, and ascribe to him among other works, a treatise *De Musica*, and *Cantilenas Scoticas*.

Buchanan has drawn his character at full, and among many other distinguishing particulars, mentions that he was excellently skilled in music, more indeed he adds than was necessary or fitting for a king, for that there was no musical instrument on which he could not play so well as to be able to contend with the greatest masters of the art in those days †.

\* The ancient Scotch tunes seem to consist of the pure diatonic intervals, without any intermixture of those chromatic notes, as they are called, which in the modern system divide the diatonic into twelve semitones; and in favour of this notion it may be observed that the front row of a harpsichord will give a melody nearly resembling that of the Scots tunes. But the distinguishing characteristic of the Scots music is the frequent and uniform iteration of the concords, more especially the third on the accented part of the bar, to the almost total exclusion of the second and the seventh; of which latter interval it may be remarked, that it occurs seldom as a semitone, even where it precedes a cadence; perhaps because there are but few keys in which the final note is preceded by a natural semitone; and this consideration will also furnish the reason why the Scots tunes so frequently close in a leap from the key-note to the fifth above. The particulars above remarked are obvious in those two famous tunes *Katherine Ogie* and *Cold and raw*, which are unquestionably ancient, and in the true Scots style.

† 'In musicis curiosius erat instructus, quam regem vel deceat, vel expediat, nullum enim organum erat, ad psallendi usum, comparatum, quo non ille tam scite modulabatur, ut cum summis illius ætatis magistris contenderet.' Buch. *Rer. Scotic. Hist. lib. x. sect. 57.*

In the continuation of the *Scotichronicon* of Johannes de Fordun, [*Scotichron. à Hearne, vol. IV. pag. 1223.*] is a character of James I. to the same purpose, but more particular; and in Hector Boethius is an eulogium on him, which is here given in the dialect of the country, from the translation of that historian by Wallenden. 'He was weil lernit to secht  
' nar, richt crafty in playing baith of lute and harp, and sundry othir instruments of music.

• He



The particulars of his story are related by all the Scottish historians, who, as do others, represent him as a prince of great endowments, being ignorant of no art worthy the knowledge of a gentleman; complete in all manly exercises, a good Latin scholar, an excellent poet, a wise legislator, a valiant captain, and, in a word, an accomplished gentleman and a great monarch. Notwithstanding which his amiable and resplendent qualities, a conspiracy was formed against him in the year 1436, by the earl of Athol, and others of his subjects, who broke into his chamber, he then being lodged in the Black Friars in Perth, and with many cruel wounds slew him in the forty-fourth year of his age, and the thirteenth of his reign \*.

In the account given of James I. by bishop Tanner, the brief mention of the *Cantilenas* *Scoticas* there ascribed to him leaves it in some measure a question, whether he was the author of the words, or the music of those Scots songs. That he was a poet is agreed by all; and Major, in his *History de Gestis Scotorum*, and bishop Nicholson †, mention a poem written by him on Joan daughter of the duchess of Clarence, afterwards his queen, and two songs of his writing, the latter of which is yet extant, and abounds with rural humour and pleasantry ‡: but the evidence of his composing tunes or melodies is founded on the testimony of a well-known Italian author, Alessandro Tassoni, who in a book of his writing, entitled *Pensieri diversi*, printed at Venice in 1646, speaking of music, and first of the ancient Greek musicians, has this remarkable passage: 'We may reckon among the moderns, James, king of Scotland, who not only composed sacred poems set to music, but also of himself invented a new, melancholy, and plaintive kind of music, different from all other. In which he has since been imitated by Carlo Gesualdo, prince of Venosa, who in these our times has improved music with new and admirable compositions ||.'

\* He was expert in gramer, oratry, and poetry, and maid fæ flowand and sententious versis, apperit weil he was ane natural and borne poete.'

† Buch. Rer. Scot. Hist. lib. x. Holinshed's Hist. of Scotland, pag. 384.

‡ In his Scottish Historical Library, pag. 55.

† Tanner includes these in his account of his works. Allan Ramsay, in his *Ever-Green*, and also in his own poems, has ascribed that humorous Scots poem, 'Christ's Kirk on the Green,' to James I. and in his notes on it has feigned some circumstances to give a colour to the opinion that he was the author of it; but bishop Tanner, with much better reason, gives it to James V. who also was a poet.

|| 'Noi ancora possiamo connumerar trà nostri Jacopo Rè di Scozia, che non pur cose sacre compose in canto, ma trouò da se stesso una nuoua, musica lamenteuole, e mesta, diu.'

That the Scots melodies at the time when they were originally composed were committed to writing there can be no doubt; but it is to be feared that there are no genuine copies of any of them now remaining, they having for a series of years been propagated by tradition, and till lately existed only in the memory of the inhabitants of that kingdom. Nevertheless they seem not to have been corrupted, nor to have received the least tincture from the music of other countries, but retain that sweetness, delicacy, and native simplicity for which they are distinguished and admired. Some curious persons have of late years made attempts to recover and reduce them to writing; and such of them as were sufficiently skilled in music, by conversation with the Highlanders, and the assistance of intelligent people, have been able to reduce a great number of ancient Scots melodies into musical notes.

There are many fine Scots airs in the collection of songs by the well-known Tom Durfey, intitled 'Pills to purge Melancholy,' published in the year 1720, which seem to have suffered very little by their passing through the hands of those English masters who were concerned in the correction of that book; but in the multiplicity of tunes in the Scots style that have been published in subsequent collections, it is very difficult to distinguish between the ancient and modern; those that pretend to be possessed of this discriminating faculty assert that the following, viz. Katherine Ogie, Muirland Willy, and Cold and Raw \*, are of the highest antiquity, and that the Last of

\* *differente da tutte l'altre. Nel che poi è stato imitato da Carlo Gesualdo, Principe di Venosa, che in questa nostra età ha illustrata anch'egli la musica con nuove mirabili invenzioni.* Lib. X. cap. xxiii. Angelo Berardi in his *Miscellanea Musicale*, pag. 50. acquiesces in this relation, and, without citing his authority, gives it in the very words of Tassoni.

\* This last air was wrought into a catch by John Hilton, which may be seen in his *Collection of Catches*, published in 1652. The initial words of it are 'sic gae with thee my Peggy.' This tune was greatly admired by queen Mary, the consort of king William; and the once affronted Purcell by requesting to have it sung to her, he being present: the story is as follows. The queen having a mind one afternoon to be entertained with music, sent to Mr. Gossling, then one of the chapel, and afterwards subdean of St. Paul's, to Henry Purcell and Mrs. Arabella Hunt, who had a very fine voice, and an admirable hand on the lute, with a request to attend her; they obeyed her commands; Mr. Gossling and Mrs. Hunt sung several compositions of Purcell, who accompanied them on the harpsichord; at length the queen beginning to grow tired, asked Mrs. Hunt if she could not sing the old Scots ballad 'Cold and Raw,' Mrs. Hunt answered yes, and sung it to her lute. Purcell was all the while sitting at the harpsichord unemployed, and not a little nettled at the queen's preference of a vulgar ballad to his music; but seeing her majesty delighted with this tune, he determined that she should hear it upon another occasion; and accordingly in the next birth-day song, viz. that

Peatie's Mill, Tweed-Side, Mary Scot, and Galloway Shiels, though perfectly in the Scots vein, bear the signatures of modern composition \*.

Of the Irish music, as also of the Welsh, alike remarkable with the Scotch for wildness and irregularity, but far inferior to it in sweetness of modulation, little is to be met with in the works of those who have written professedly on music. Sir James Ware has slightly mentioned it in his *Antiquities of Ireland*, and noted that the Irish harp is ever strung with brass wires. The little that has been said of the Welch music is to be found in the *Cambria Description of Silvester Giraldus*†; and mention is made of the Irish music, as also of the Scotch, in the continuation of the *Scotichronicon* of Johannes De Fordun, cap. xxix. The passage is curious, as it contains a comparison of the music of the three countries with each other, and is in these words:

\* In musicis instrumentis invenio commendabilem gentis istius diligenciam. In quibus, præ omni natione quam vidimus, incomparabiliter instructa est. Non enim in hiis, ut in Britannicis, quibus assueti sumus, instrumentis tarda et morosa est modulacio, verum velox & præceptis, suavis tamen & jocunda sonoritas, mira que in tanta tam præcipiti digitorum rapacitate musica proportio & arte per omnia in-

that for the year 1692, he composed an air to the words. 'May her bright example chase Vice in troops out of the land,' the bass whereof is the tune to Cold and raw; it is printed in the second part of the *Orpheus Britannicus*, and is note for note the same with the Scots tune.

\* About the year 1730, one Alexander Munroe, a native of Scotland, then residing at Paris, published a collection of the best Scotch tunes fitted to the German flute, with several divisions and variations, but the simplicity of the airs is lost in the attempts of the author to accommodate them to the style of Italian music.

In the year 1733 William Thompson published a collection of Scotch songs with the music, intitled *Orpheus Caledonius*; the editor was not a musician, but a tradesman, and the publication is accordingly injudicious and very incorrect.

Three collections of Scots tunes were made by Mc Gibbon, a musician of Edinburgh, and published about twenty years ago with basses and variations; and about the same time Mr. Francis Barfanti the father of Miss Barfanti, of Covent-Garden theatre, an Italian, and an excellent musician, who had been resident some years in Scotland, published a good collection of Scots tunes with basses of his own composition.

† It is said that the Welch music is derived from the Irish. In the *Chronicle of Wales* by Caradocus of Llancarvan, is a relation to this purpose, viz. that Griffith Ap-Conan, king of North Wales, being by mother and grand mother an Irishman, and also born in Ireland, carried with him from thence divers cunning musicians into Wales, who devised in a manner all the instrumental music used there, as appears as well by the books written of the same, as also by the names of the tunes and measures used among them to this day. Vide Sir James Ware's *Antiquities of Ireland*, published by Walter Harris, Esq. chap. xxv. pag. 184.

\* dempni.

dempni, inter crispatos modulos organaque multipliciter intricata,  
 tam suavi velocitate, tam dispari paritate, tam discordi concordia  
 consona redditur & completur melodia, seu Diatessérone seu Dia-  
 pente cordæ concrepent, semper tenera Bemol incipiunt, & in Be-  
 mol redeunt, ut cuncta sub jocunda sonoritatis dulcedine complean-  
 tur. tam suptiliter modulos intrans & exeunt, sicque subituo gros-  
 sioris cordæ sonitu gracilium tinnitus licencius ludunt, latencius de-  
 lectant, lasciviusque demulcent, ut pars artis maxima videatur arte  
 velari, tamquam si lata ferat ars depressa pudorem. Hinc accidit,  
 ut ea, quæ subtilius intuentibus, & artis archiana decernentibus, in-  
 ternas & ineffabiles comparent animi dilicias, ea non attendentibus,  
 sed quasi videntibus non videndo, & audiendo non intelligentibus,  
 aures pocius onerent quam delectant, & tam confuso & inordinato  
 strepitu invitis auditoribus fastidia parant tædiosa. Olim dicebatur,  
 quod Scotia & Wallia Yberniam in modulis imitari æmula niteban-  
 tur disciplina. Hibernia quidem tantum duobus & delectatur in-  
 strumentis, cithara viz. & tymphana, Scotia tribus, cythera, tympa-  
 na & choro, Wallia, cythera, tibiis & choro. Æneis quoque utuntur  
 cordis, non de intestinis vel corio factis. Multorum autem opinione  
 hodie Scotia non tantum magistræ æquiparavit Hiberniam, verum  
 etiam in musica pericia longe jam prævalet & præcellit. Unde &  
 ibi quasi fontem artis jam requirunt. Hæc ibi. Venerunt itaque  
 periciores arte illa de Hibernia & Anglia, & de incomparabili præ-  
 cellencia & magisterio musicæ artis regiæ admirantes, eidem præ  
 ceteris gradum attribuunt superlativum. Ceterum quam diu hujus  
 regni orbita volvitur, ejusdem prædicabilis practica, laudabilis recto-  
 ria, & præcellens policia accipient præconii incrementum.

Towards the beginning of the seventeenth century, the principles  
 of harmony being then generally known, and the art of composition  
 arrived to great perfection, there appeared a great emulation among  
 the masters throughout Europe in their endeavours towards the im-  
 provement of the science; and to speak with precision on the subject,  
 it seems that the competition was chiefly between the Italians and  
 the Germans. The former of these, having Palestrina for their master,  
 had carried church-music to the highest degree of perfection; and in  
 the composition of madrigals, for elegance of style, correctness of  
 harmony, and in sweetness and variety of modulation, they were  
 hardly equalled by the musicians of any country. Nevertheless it  
 may

may be said that in some respects the Germans were their rivals, and, in the knowledge and use of the organ, their superiors. This people began very soon to discover the power and excellence of this noble instrument; that it was particularly adapted to music in consonance; that the sounds produced by it, not like those that answer to the touch of a string, were unlimited in their duration; that all those various graces and elegancies with which the music of the moderns is enriched, such as fugues, imitative and responsive passages, various kinds of motion, and others, were no less capable of being uttered by the organ, than by a number of voices in concert\*; and so excellent were the Germans in this kind of performance on the organ, that towards the close of the fifteenth century, they seem almost to have exhausted its power; for in the year 1480, we are told that a German, named Bernhard, invented the pedal, thereby increasing the harmony of the instrument by the addition of a fundamental part.

But notwithstanding the competition above spoken of, it seems that as the principles of music were first disseminated throughout Europe by the Italians, so in all the subsequent improvements in practice they seemed to give the rule: to instance in a few particulars, the church style was originally formed by them; dramatic music had its rise in Italy; Recitative was invented by the Italians; that elegant species of vocal composition the Cantata was invented by Carissimi, an Italian; Thorough-bass was also of Italian original. These considerations determine the order and course of the present narration, and will lead us, after doing justice to our own country, by extending the account of English musicians to about the close of the sixteenth century, to exhibit a given series, commencing at that period, of Italian musicians; interposing, as occasion offers, such eminent men of other countries as seem to be entitled to particular notice.

The history of music as hitherto deduced, is continued down to a period, at which the science may truly be said to have arrived

\* Milton, who himself played on the organ, discovers a just sense of the nature and use of this noble instrument in that passage of his *Tractate* on education where he recommends, after bodily exercise, the recreating and composing the travailed spirits of his young disciples with the solemn and divine harmonies of music: 'Fitter while the skilful organist plies his grave and tuneful descent, in *city fugues*, or the who e' symphony with artful and unimaginable touches adorn and grace the much-studied chords of some choral composer.'

at great perfection. Abroad it continued to be encouraged and to flourish; but in this country it was so little regarded, as to afford, at least to the professors of it, a ground of complaint that music was destitute of patronage, and rather declined: the king, James I. was a lover of learning and field recreations; and though he had some genius for poetry, he had little relish for either music or painting. Indeed had his love of music been ever so great, his own country afforded scarce any means of improvement in it; for we read of no eminent Scottish musicians either before or since his time. It is true his mother, as she was a very finely accomplished woman, was an excellent proficient, and during the time she was in France had contracted a love for the Italian vocal music; and it is recorded that upon her return to Scotland she took into her service David Ricci, a native of Turin, who had a very fine bass voice, to assist in the performance of madrigals for her own private amusement: Ricci was slain in the presence of the queen at the time when she was with child of the prince, afterwards James I. after which there was perhaps scarce any person left in her dominions capable of the office of preceptor to a prince in the science of music\*.

With respect to church-music, it is highly probable that James adhered to the metrical psalmody that had been instituted by Calvin, and adopted by many of the reformed churches; and of this his version of the Psalms may be looked upon as some sort of evidence; however upon his accession to the crown of England he was necessitated to recognize the form and mode of public worship established in this kingdom.

Notwithstanding the love which queen Elizabeth bore to music, and the affection which she manifested for the solemn choral service, it seems that the servants of her chapel experienced the effects of that parsimony, which it must be confessed was part of her charac-

\* Besides James I. of Scotland, we know of no person, a native of that country, who can with propriety be said to have been a musician; nevertheless it is to be observed that there is extant in the collection of the author of this work, a manuscript-treatise on music, written in the Scottish dialect, which appears to have been composed by some person eminently skilled in the science. It is of a folio size, and is entitled 'The Art of Music' collected out of all ancient Doctours of Musick.' Pr. 'Qwhat is mensural musick?' It contains the rudiments of music, and the precepts of composition, with variety of examples, and a formula of the tones, from which circumstance it is to be conjectured that it was written before the time of the reformation in Scotland.

ter; they solicited for an increase of their wages; but neither the merits of Bull nor of Bird, both of whom she affected to admire, nor of Giles, or many other excellent musicians then in her service, were able to procure the least concession in their favour. Upon her decease they made the like application to her successor, having previously engaged some of the lords of the council to promote it. The event of their joint solicitation appears by an entry in the Cheque-book of the chapel-royal, of which the following is a transcript \*.

5 December, 1604.

The Lo. Charles Haward high ad- mirall	}	Be it remembered by all that shall succeed us, that in the year of our Lord God 1604, and in the second yeare of the reign of our most gracious sovereign Lord JAMES, the first of that name, by the grace of God of Great Brittain, France and Ireland, king. After a long and chargeable sute, continued for increase of wages, in the end, by the furtherance of certaine honourable persons named in the margent, commissioners, and by the special favour and help of the right worshipful doctor Mountague, deane of the chappel then beinge, and by the great paynes of Leonard Davies, subdeane, and of Nathaniel Gyles, then master of the children, with other auntients of the place. The king's most excellent majestie of his royall bountye and regard, pleased to add to the late intertainment of the chappell ten pounds per annum to euery man: so increasinge there stipends from thirtie to fortie pounds per annum and allso augmented the twelve childrens allowance from six pence to ten pence per diem. And to the sergeant of the vestrie was then geuen increase of xl. per annum, as to the gent. and the two yeomen and groome of the vestrie. The increase of sower
The Lo. Tho. Haward Lo. Chamberlaine		
The Lo. Harrie Haward earle of Northampton		
The Lo. Cecill vicount Cram- borne		
The Lo. Knowles treasurer of hous- hold		

\* This is the augmentation alluded to by Bird in the dedication of his Gradualia, part I. to Henry Howard earl of Northampton, above styled Lo. Harrie Haward, earl of Northampton.

Curfed be the partie  
that taketh this  
leaf out of this  
book. Amen.

pence per diem as to the twelve children.  
His royall majestie ordayninge that these several  
increases should be paid to the members of the  
chapell and vestrie in the nature of board wages  
for ever. Now it was thought meete that see-  
inge the intertainement of the chappell was not  
augmented of many years by any his majesties  
progenitors kinges and quenes rainging before  
his highnes, that therefore his kinglie bountie  
in augmenting the same (as is before shewed)  
should be recorded, to be had ever in remem-  
brance, that thereby not onely wee (men  
and children now lyveinge) but all those also  
which shall succede us in the chappell shuld  
daylye see cause (in our most devoute prayers)  
humblye to beseech the devine majestie to blefs.  
his highnes, our gracious queen Ann, prince  
Henrie, and all and everye of that royal progeine  
with blessings both spirituall and temporall, and  
that from age to age, and everlastynglye. And  
let us all praye Amen, Amen.

The names of the Gent. lyveing at the tyme of this augmentation.  
graunted.

Leonard Davies, Subdean.	Rychard Granwell.
Barthol. Mafon	Crue Sharp
Antho. Harrison	Edmund Browne.
Robert Stuckey	Tho. Woodson.
Steven Boughton	Henrie Evefeede
William Lawes	Robert Allison
Antho. Kerbie,	Jo. Stevens
Doctor Bull, Organist	Jo. Hewlett
Nathaniel Gyles, Master of the	Richard Plumley.
Children	Tho. Goolde
Thomas Sampson, Clerke of the	Peter Wright
Cheque	Will. Lawrence.
Robert Stone	James Davies
Will. Byrde	Jo. Amerye

Jo.



Jo. Baldwin  
Francis Wyborow  
Arthur Cocke  
George Woodfon  
Jo. Woodfon  
Edmund Shirgoold  
Edmund Hooper.

The Officers of the vestrie then  
were  
Ralph Fletcher, Sergeant  
Jo. Patten } Yeomen  
Robert Lewis }  
Harry Allred, Groome.

C H A P. II.

THE recreations of the court during the reign of James I. were altogether of the dramatic kind, consisting of masques and interludes; in the composing and performance whereof the gentlemen, and also the children of the chapel, were frequently employed. Most of these dramas were written by Ben Jonson, some in the life-time of Samuel Daniel, laureate or court poet; and others after Jonson, succeeded to that employment \*.

\* The office of Poet Laureate is well known at this time. There are no records that ascertain the origin of the institution in this kingdom, though there are many that recognize it. The following is the best account that can here be given of it. As early as the reign of Henry III. who died in the year 1272, there was a court poet, a Frenchman, named Henry de Avranches, and otherwise 'Magistro Henrico Versificator,' Master Henry the Versifier, who from two several precepts, to be found in Madox's History of the Exchequer, is supposed to have had an assignment of an hundred shillings a year by way of salary or stipend. Vide Hist. of English Poetry by Mr. Thomas Warton, vol. I. pag. 47.

In the year 1341 Petrarch was crowned with laurel in the capitol by the senate of Rome. After that Frederic III. emperor of Germany, gave the laurel to Conradus Celtes; and ever since the Counts Palatine of the empire have claimed the privilege solemnly to invest poets with the bays.

Chauuer was contemporary with Petrarch, and is supposed to have become acquainted with him while abroad. Upon his return to England he assumed the title of Poet Laureat; and, anno 22 Rich. II. obtained a grant of an annual allowance of wine, as appears by the following docket:

Vigesimo secundo anno Richardi secundi concessum Galfrido Chauuer unum  
'dolum vini per annum durante vita, in portu civitatis London, per manus  
'capitulis pincernæ nostri.' Vide Fuller's Worthies, 27.

John Kay, in his dedication of the Siege of Rhodes to Edward IV. subscribes himself his humble poet laureat; and Skelton, who lived in the reigns of Henry VII. and VIII. styles himself Skelton Laureat.

At the beginning of the reign of James I. Samuel Daniel was laureat; but though he was a man of abilities, Jonson was employed to write the court poems. Upon the death of Daniel, about the year 1619, Jonson was appointed his successor, who before this, viz. in February 1615, had obtained a grant of an annual pension of one hundred marks.

The children of James were well instructed in music, and particularly in dancing, for their improvement in which latter accomplishment the king appears to have been very solicitous. In a letter from him to his sons, dated Theobalds, April 1, 1623, now among the Harleian manuscripts in the British Museum, Numb. 6987. 24, he desires them to keep up their dancing privately, 'though they whistle' and sing to one another for music.

Prince Charles was a scholar of Coperario, and by him had been taught the Viol da gamba; and though Lilly the astrologer, in his character of Charles I. contents himself with saying that the king was not unskilful in music, the fact is, that he had an excellent judgment in the science, and was besides an able performer on the above instrument \*. As to prince Henry, it is highly probable that he had the same instructor with his brother: of his proficiency little is said in the accounts of his life; but that he was however a lover of music, and a patron of men of eminence in the science, may be inferred from the following extract from the list of his household establishment, as contained in the Appendix to the Life of Henry Prince of Wales, by Dr. Birch.

## MUSICIANS.

Dr. Bull	Mr. Ford	Valentine Sawyer
Mr. Lupo	Mr. Cutting	Matthew Johnson
Mr. Johnson	Mr. Stinte	Edward Wormall
Mr. Mynors	Mr. Hearne	Thomas Day
Mr. Jones	John Ashby	Sig. Angelo

In the year 1630, by letters patent of Charles I. this pension was augmented to one hundred pounds per annum, with an additional grant of one tierce of Canary Spanish wine, to be taken out of the king's store of wines yearly, and from time to time remaining, at or in the cellars within or belonging to his palace of Whitehall; and this continues to be the establishment in favour of the poet laureate.

Upon these grants of wine it may be observed that the first of the kind seems to be that in a pipe-roll Ann. 36 Hen. III. to Richard the king's harper, and Beatrice his wife, in these words: 'Et in uno dolio viui empto et dato Magistro Ricardo, Cithariste regis' xl. fol. per Br. Reg. Et in uno dolio empto et dato Beatrice uxori ejusdem Ricardi.

\* Playford, who had good opportunities of information, speaking of the skill in music of some of our princes, says, 'Nor was his late sacred majesty and blessed martyr king Charles the First, behind any of his predecessors in the love and promotion of this science, especially in the service of Almighty God, and with much zeal he would hear reverently performed, and often appointed the service and anthems himself, especially that sharp service composed by Dr. William Child, being by his knowledge in music a competent judge therein; and would play his part exactly well on the bass-viol, especially of those incomparable fancies of Mr. Coperario to the organ.'

A brief declaration of what yearly pensions, and to whom his highness did grant the same, payable out of his highness's treasure from the time of his creation until the first day of November, 1612.

1611 }		£		£
June }	To John Bull, doctor	40	To Thomas Ford	30
	of music		To John Ashby	30
	To Robert Johnson	40	To Edward Wormall	20
	To Thomas Lupo	40	To Matthias Johnson	20
	To John Mynors	40	1611 }	To Thomas Ford one
	To Jonas Wrench	40	March }	of his highness's
	To Thomas Day	40		musicians, by way of in-
	To Valentine Sawyer	40		crease to his former pension
	To Thomas Cutting *	40	August. To Jerom Hearne one	20
	To John Sturte	40		of his highness's musicians

\* This Thomas Cutting was an excellent performer on the lute. In the year 1607 he was in the service of the Lady Arabella Stuart, when Christian IV. king of Denmark, begged him of his mistress. The occasion was probably this: Christian loved the music of the lute, and having while in England heard Douland, he obtained permission to take him with him to Denmark; but Douland, after a few years stay at Copenhagen, imagining himself slighted, returned to England, and left the king without a lutenist; in this distress Christian applied to his sister Ann, the wife of James I. and she, and also her son prince Henry interceded with the Lady Arabella to part with her servant Cutting, and obtained her consent. It seems that Cutting stayed in Denmark but little more than four years, for he became a servant to Christian about March 1607, and by the above list it appears that he was in the service of prince Henry in June 1611. The following are the letters on the subject, the originals whereof are among the Harleian MSS. in the British Museum. See the Catalogue, No. 6986. 42, 43, 44.

Anna R.

Wellbeloued cousine Wee greete you hartlye well; Udo Gal, our deere brothers the king of Denmarks gentleman-servant, hath insisted with us for the licensing your servant thomas cottings to depart, but not without your permission, to our brother's service, and therefore we wryte these few lines unto you, being assured your H. will make no difficultie to satisfie our pleasure and our deere brother's desires; and so geuing you the assurance off our constant fauours, with our wishes for the contentuance or consulescence of your helth, expecting your returne, we committ your H. to the protection of God. From Whythall, 9 March 1607.

To our most honorable and wellbeloued  
cousine the Lady Arabella Stuart.

MADAM, the queenes ma. hath commaunded me to signifie to your La. that shee would haue Cutting your La. servant to send to the king of Denmark, because he desired the queene that she would send him one that could play upon the lute, I pray your La. to send him back with ane answer as soon as your La. can. I desire you to commend me to my lo. and my la. shrewsbury, and also not too think me any thing the worse scriuener that I write so ill, but to suspend your iugement till you come hither, then you shall find me, as I was euer,

A Madame Arabelle  
ma Cousine.

Your La. loving cousin  
and assured freind,

HENRY.

May

Before the publication of Morley's Introduction the precepts of musical composition were known but to few, as existing only in manuscript treatises, which being looked upon as inestimable curiosities, were transmitted from hand to hand with great caution and diffidence; so that for the most part the general precepts of music, and that kind of oral instruction which was communicated in the schools belonging to cathedral churches, and other seminaries of music, were the only foundation for a course of musical study; and those who laboured to excel in the art of practical composition were necessitated either to extract rules from the works of others, or trust to their own powers in the invention of harmony and melody; and hence it appears that Morley's work could not but greatly facilitate and improve the practice of musical composition. The world had been but a few years in possession of Morley's Introduction before Thomas Ravenscroft, an author heretofore mentioned as the editor of the psalm-tunes in four parts, thought fit to publish a book of his writing with this title: 'A brief discourse of the true (but neglected) use of charact'ring the degrees by their Perfection, Imperfection, and Diminution in Measurable Musicke, against the common practise and custome of these times.' Quarto, 1614\*.

May it please your Highnesse,

I haue receiued your Hs. letter wherein I am let to understand that the queenes majesty is pleased to command Cuttinge my seruant for the king of Denmark; concerning the which your Highnesse requireth my answer to hir Majesty, the which I have accordingly returned by this bearer, referring him to hir Majestys good pleasure and disposition. And although I may have some cause to be sorry to haue off the contentment of a good lute, yet mult I confesse that I am right glad to have found any occasion wheareby to expresse to her Majesty and your Highnesse the humble respect which I ow you, and the readinesse of my disposition to be conformed to your good pleasures; wherein I have placed a great part of the satisfaction which my heart can receive. I have according to your Hs. direction signified unto my uncle and aunt of Shrewsbury your Hs. gracious vouchsafing to remember them, who with all duty present theyr most humble thanks, and say they will euer pray for your Hs. most happy prosperity: and yet my uncle saith that he carrieth the same spleene in his heart towards your Hs. that he hath ever done. And so praying to the Almighty for your Hs. felicity I humbly cease. From Shewes'd the 15th of March, 1607.

To the Prince his Highnesse.

Your Hs.

most humble and dutifull

ARABELLA STUART.

\* In this book it is asserted, on the authority of the *Præceptiones Musices Poeticæ seu de Compositione Cantus* of Johannes Nucius, that John Danstafle, of whom Morley takes notice, and who is also herein be'ore mentioned, invented musical composition in parts; and that Frauchinus de Colonia invented mensurable music. In this latter name Ravenscroft is mistaken, for it is in Franco, a scholastic or professor of Liege that the honour of this invention is due, though it is almost universally ascribed to Johannes de Muris.

The author of this book had been educated in St. Paul's choir, under Master Edward Pearce, and was not only a good musician, but a man of considerable learning in his faculty the drift of it is to revive the use of those proportions, which, because of their intricacy, had long been discontinued. To justify this attempt, he cites the authority of Franchinus, Glareanus, and Morley; of which latter he says that he declared himself loth to break the common practice or received custom, yet if any would change that, he would be the first that would follow.

This declaration of Morley naturally leads to the question whether, even at the time of his writing his Introduction, any change for the better could have been possibly effected; since he himself has expressly said, that of the many authors who had written on mensurable music, and particularly on those branches of it, mood, time, and prolation, with their several varieties, hardly any two of them can be said to tell the same tale.

Upon the whole, proportion is a subject of mere speculation; and as to practice, there seems to be no conceivable kind of proportion but in the present method of notation may be signified or characterized without regarding those distinctions of perfection, imperfection, and diminution of mood, time, and prolation, which this author labours to revive.

To this discourse of Ravenscroft are added examples to illustrate his precepts, expressed in the harmony of four voices, concerning the 'Pleasure of 5 usual recreations, 1. Hunting, 2. Hawking, 3. Dancing, 4. Drinking, 5. Enamouring \*.'

In the year 1603 THOMAS ROBINSON published a book intitled 'The school of musick, the perfect method of true fingering the lute, Pandora, Orpharion, and Viol da Gamba.' It is a thin folio, and merits to be particularly noticed in this place. The style of it

ria. With regard to the antiquity of musical composition in parts, Morley had his doubts about it, and declares his inability to trace it much farther back than the time of Franchinus, who lived some years after Dunstable; and as to symphoniac music in general, there is no conclusive evidence that it existed before the time of Bode; and it is highly probable that it had its origin in that practice of extemporary descant described by Giraldus Cambrensis, and mentioned in the preceding volume of this work.

\* This Thomas Ravenscroft was also the author of a collection of songs intitled 'Melismata, Musical Phantries fitting the Court, Citie, and Countrey-Humours, to 3, 4, and 5 voices,' published in the year 1611.

is remarkably quaint, and it is written, as the author expresses it, 'dialoguewife, betwixt a knight who hath children to be taught, and Timotheus who should teach them.'

After a general eulogium on music, the author proceeds to his directions for playing on the lute, beginning with an explanation of that method of notation peculiar to it, called the *Tablature*, the precepts whereof seem to be nearly the same with those contained in the book of Adrian le Roy, an account whereof has herein before been given. These are succeeded by a collection of easy lessons for the lute, and these latter by what the author calls rules to instruct you to sing, and a few psalm-tunes set in *Tablature* for the viol da gamba. This book of Robinfon may be deemed a curiosity, as it tends to explain a practice which the masters of the lute have ever shewn an unwillingness to divulge.

In the year 1609 was published a book with this title: '*Pammelia, Musicks Miscellanie, or mixed varietie of pleasant Roundelays and delightful Catches of 3. 4. 5. 6. 7. 8. 9. 10 parts in one. None so ordinarie as musical, none so musical as not to all very pleasing and acceptable.* London printed by William Barley for R. B. and H. W. and are to be sold at the Spread Eagle at the great North doore of Paules.' Quarto. It was again printed by Thomas Snodham, for Mathew Lowne and John Browne in 1618.

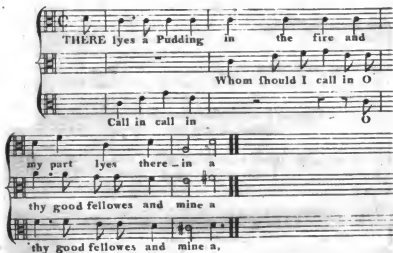
This book, the oldest of the kind extant, fully answers its title, and contains a great number of fine vocal compositions of very great antiquity \*, but, which is much to be lamented, without the names

\* The words to these compositions are for the most part on subjects of low humour, of which specimens are inserted in vol. II. book III. chap. 10. and here it may be observed that it was formerly a practice with the musicians to set the cries of London to music, retaining the very musical notes of them. In the collection entitled *Pammelia*, is a round to the cry of New oysters, Have you any wood to cleave? Orlando Gibbons set music of four parts to the Cries in his time, among which is one of a play to be acted by the scholars of our town; Morley set those of the Milliners' Girls in the New Exchange in the Strand, built in the reign of James I. and pulled down about thirty years ago: and among others equally unknown to the present times, these occur: Italian Falling Bands, French Garters, Roman Gloves, Rabatos, a kind of ruffs, Sister's, i. e. Nun's Thread, Slick stones, Poking-sticks, these were made taper, and were of use to open and separate the plaits of those great ruffs then in fashion. In a play called *Tarquin and Lucrece*, these cries occur, a Marking-stone, Bread and Meat for the poor Prisoners, Rock-Samphire, a Hassoe for your Pew, or a Pefocke to thrust your feet in, Lanthorne and Candle-light, with many others.

The cries of London in the time of Charles II. differed greatly from those of the preceding reigns; that of a Merry new Song, in the set of Cries designed by Lauron, and engraved

Chap. 2. AND PRACTICE OF MUSIC. 19

of the authors. Among the Rounds is the song mentioned in the character of Mr. William Hastings, written by the first earl of Shaftesbury, and printed in Peck's Collection of curious historical Pieces, No. xxxiii. concerning which it is first to be observed, that, among numberless other singularities respecting the diet and manner of living of this person, it is in the character said that he never wanted a London Pudding, and always sung it in with 'My pert eyes 'therein-a;' absolute nonsense! which the song itself here given will set to rights.



A few rounds from this collection are inserted by way of example of canons in the unison, in vol. II. book III. chap. 10. these that follow are of the same kind of composition, but to words of a different import.

engraved by Tempest, is a novelty, as the singing of ballads was then but lately become an itinerant profession. The ancient printed ballads have this colophon: 'Printed by A. B. and are to be sold at the stalls of the Ballad-fingers' but Cromwell's ordinance against strolling fiddlers, printed in Scobel's collection, silenced these, and obliged the ballad fingers to shut up shop.

ORA et la-bo-  
 et la-bo-ra et la-bo-  
 et la-bo-ra et la-bo-ra  
 ra et la-bo-ra Ora-  
 ra Ora-  
 Ora et la-bo-  
 et la-bo-ra et la-bo-ra

MI-SE-RE-RE mei De-us  
 fe-cun-dum mag-  
 nam mi-se-ricordi-am tu-am  
 mi-se-ricordiam tu-am



IN te Do-mi-ne spe-ra-vi  
non confun-der in eter-  
num In te Do-mi-ne spe-ravi non  
confun-der in eter-num

EX-AU-DI Do-mi-  
ne O-ra-  
ti-o-  
nem me-am

QUIC-QUID pe-ti-e-ri-  
tis Pa-  
trem in no-mi-ne me-  
o dabit vo-bis

In the same year was published 'Deuteromelia, or the second part of Musick's Melodie, or melodious Musicke of pleasant Rounde-Jaies, K. H. mirth or Freemens Songs \*, and such delightful Catches, Qui canere potest canat, Catch that catch can. London, printed for Thomas Adams, dwelling in Pauls church-yard, at the sign of the White Lyon, 1609.'

In this collection there are comparatively but few rounds or catches, it consistng chiefly of songs for three voices, in which all the stanzas, are sung to the same tune like this, which is one of them.

WEE be Souldiers three Pardonez moy je vouz en prie

WEE be Souldiers three Pardonez moy je vouz en prie

WEE be Souldiers three Pardonez moy je vouz en prie

Lately come forth of the low country with neuer a penny of mony.

Lately come forth of the low country with neuer a penny of mony.

Lately come forth of the low country with neuer a penny of mony.

\* Of this term, FREEMEN'S SONGS no other interpretation can here be given than that of Cotgrave in his Dictionary, where it is used to explain the words Verilay and Round; and Verilay is elsewhere, by the same author, given as the signification of the word VAUDEVILLE, a country ballad or song, a Roundelay; from Vaudeville, a Norman town, wherein Olivier Bassell, the first inventor of this kind of air, dwelt. For the meaning of the letters K. H. we are yet to seek.

2. Here good fellow I drinke to thee,  
Pardonez moy je vouz en prie :  
To all good fellowes where euer they be,  
with neuer a penny of mony.
3. And he that will not pledge me in this,  
Pardonez moy je vouz en prie :  
Payes for the shot what euer it is,  
with neuer a penny of mony.
4. Charge it againe boy, charge it againe,  
Pardonez moy je vouz en prie :  
As long as there is any incke in thy pen,  
with neuer a penny of mony.

### C H A P. III.

**O**F musicians who flourished in or about the reign of James I. not heretofore particularly mentioned, the following is a list, including in it notes of their respective publications.

JOHN AMNER, bachelor of music, organist of the cathedral church of Ely, and master of the children. There are extant of his composition, Sacred Hymns, of three, four, five, and six parts, for voices and viols, quarto, Lond. 1615; and some anthems, the words whereof are in Clifford's collection.

JOHN ATTEY, gentleman and practitioner in music, was the author of a work entitled, 'The first Booke of Ayres of four parts with Tablature for the Lute, so made that all the parts may be plaide together with the lute, or one voyce with the lute and bass viol.' Fol. Lond. 1622.

JOHN BARTLETT, gentleman, and practitioner in the art of music, was the author of a work with this title, 'A Book of Ayres with a triplicite of musicke, whereof the first part is for the lute or Orpharion, and the viol da Gamba, and 4 parts to sing. The second is for trebles to sing to the lute and viole; the third part is for the lute and one voyce, and the viole da Gamba.' Fol. Lond. 1606.

Tho-

THOMAS BREWER, educated in Christ's Hospital London, and bred up to the practice of the viol, composed many excellent Fantasias for that instrument, and was the author of sundry rounds and catches, printed in Hilton's collection, as also of a celebrated song to the words 'Turn Amarillis to thy swain,' published in the earlier editions of Playford's Introduction, in two parts, and in his Musical Companion, printed in 1673, in three, and thereby spoiled, as some of the musicians of that day have not scrupled in print to asert.

THOMAS CAMPION was the author of two books of Aires of two, three, and four parts. Wood, in the Fasti Oxon. vol. I. col. 229, styles him an admired poet and musician, adding that Camden mentions him together with Spenser, Sidney, and Drayton. In Ferabosco's Aires, published in 1609, are commendatory verses signed Thomas Campion Dr. of Physic; there are also prefixed to Coriarte's Crudities certain Latin verses by the same person, who is there styled Medicinæ Doctor. Farther, the entertainment at the nuptials of Car with the lady Frances Howard, appears to have been written by Dr. Thomas Campion; there is also in the Bodleian library a book entitled 'Observations on the Art of English Poesy,' printed in 1602, by Thomas Campion, 12mo. Again, there is extant a work entitled 'Songs bewailing the untimely death of Prince Henry,' written by Dr. Thomas Campion, and set to the viol and lute by Coperario. Lond. 1613, folio. The same person was also the author of 'A new way of making fowre parts in Counterpoint by a most familiar and infallible rule,' octavo, printed without a date, but dedicated to 'Charles prince of Great Brittain &c.' This tract, but under the title of the 'Art of Descant, or composing of Musick in parts, with annotations thereon by Mr. Christopher Simpson,' is published by way of Appendix to the earlier editions of Playford's Introduction. Wood mentions a Thomas Campion of Cambridge, incorporated master of arts of Oxford, anno 1624, clearly a different person from him abovementioned; but, which is strange, he does not so much as hint that Campion the poet and musician was a graduate in any faculty of either university.

\* The proof of that singular fact that Campion was a doctor in physic, and not, as some have imagined, a doctor in music, might be rested on the particulars abovementioned; but the dedication to this tract fixes it beyond doubt: for the author, after declaring himself to be a physician by profession, apologizes for his offering 'a worke of musick to his Highnesse by the example of Galen,' who he says became an expert musician, and would 'needes apply all the proportions of music to the uncertain motions of the pulse.'

WIL-

WILLIAM CORKINE published 'Ayres to sing and play to the Lute and Basse Violl, with Pavins, Galliards, Almains, and Corantes for the Lyra-Violl. Fol. Lond. 1610.' In 1612 he published a second part of this work.

JOHN DANYEL, M. B. of Christ-Church, 1604. He was the author of 'Songs for the Lute, Viol, and Voice, in folio, Lond. 1606, and is supposed to be the brother of Samuel Daniel the poet laureate and historian, and the publisher of his works in 1623.

ROBERT DOWLAND, son of John, was the author of a work entitled *A Musical Banquet*, folio, printed in 1610.

MICHAEL EST, bachelor of music, and master of the choristers of the cathedral church of Litchfield, was the author of sundry collections of Madrigals, and other vocal compositions, and of a madrigal of five parts, printed in the *Triumphs of Oriana*. His publications are much more numerous than those of any author of his time: one of them, entitled 'The sixth Set of Bookes, wherein are Anthemes for Versus, and Chorus of 5 and 6 parts; apt for Violls and Voices,' is dedicated to Williams, bishop of Lincoln, and lord keeper, with an acknowledgment of his beneficence in granting to the author an annuity for his life. It seems by the epistle that Est was an absolute stranger to the bishop, and that his lordship was moved to this act of bounty by the hearing of some motets of Est's composition. It is probable that this person was the son of that Thomas Est who first published the Psalms in parts, and other works, assuming in many of them the name of Snodham, and the brother of one John Est a barber, famous for his skill on the Lyra-Viol.

JOHN EARDSEN, together with George Mason, composed the music in a work entitled 'The Ayres that were sung and played at Brougham castle in Westmoreland, in the King's entertainment, given by the right honourable the Earle of Cumberland, and his right noble sonne the Lord Clifford.' Fol. Lond. 1618.

THOMAS FORD, the name of this person occurs in the list already given of Prince Henry's musicians, and also in certain letters patent purporting to be a grant of pensions or salaries to sundry of the king's musicians, 2 Car. I. herein after inserted. He was the author of a work entitled 'Musicke of fundre kindes, set forth in two books, the first whereof are Aires for 4 voices to the Lute, Orpherion, or Basse Viol, with a dialogue for two voices and two  
VOL. IV. E 'basse-

'basse-viols in parts, tunde the lute-way. The second are Pauens, Galiards, Almaines, Toies, Jiggs, *Thumpes* \*, and such like, for two basse Viols the liera-way, so made as the greatest number may serve to play alone, very easy to be performed.' Fol. Lond. 1607. The same Thomas Ford was the author of some Canons or Rounds, printed in John Hilton's collection.

EDMUND HOOPER, organist of Westminster abbey, and a gentleman of the chapel royal, where he also did the duty of organist. He was one of the authors of the Psalms in four parts, published in 1594, and of sundry anthems in Barnard's Collection. He died July 14, 1621.

ROBERT JONES seems to have been a voluminous composer; two of the works published by him are severally intitled 'A musikal Dreame, or the fourth booke of Ayres; the first part for the Lute, two voices, and the Violl da Gamba; the second part is for the Lute, the Violl, and four voices to sing; the third part is for one voyce alone, or to the Lute, the basse Violl, or to both if you please, whereof two are Italian ayres.' Fol. Lond. 1609. 'The Muses Gardin for delights, or the fift booke of Ayres onely for the Lute, the basse Violl, and the voyce.' Fol. Lond. 16 .

Sir WILLIAM LEIGHTON, Knight, one of the honourable band of gentlemen pensioners, published in 1614, 'The Tears or Lamentations of a sorrowful Soul, composed with musikal ayres and songs both for voices and divers instruments.' These are compositions by himself and other authors, of whom an account has already been given.

JOHN MAYNARD, a lutenist, was the author of a work with this title, 'The XII Wonders of the World, set and composed for the violl de gambo, the lute, and the voyce, to sing the verse, all three jointly, and none seueral: also lessons for the lute and basse violl to play alone: with some lessons to play Lyra-ways alone, or if you

\* The word *Dump*, besides sorrow and absence of mind, which are the two senses which Dr. Johnson gives of it in his Dictionary, has also another, which has escaped him, viz. a melancholy tune; or, as Mr. Steevens, in a note on a passage in *Romeo and Juliet*, act IV. scene v. conjectures, an old Italian dance; and considering the very licentious spelling of the time when this collection of Ford was printed, a suspicion might arise that the word *Thumpe* here noted was no other than the word *Dump*; but upon looking into the book, an air occurs, viz. the eleventh, wherein by a marginal note the performer on the lute is directed wherever he meets with one or two points under the letter a, which in the Tablature denotes an open string, to *thump* it with the first or second finger of the left hand: the use and effect of this strange practice is best known to the performers on the lute.

\* will

'will to fill up the parts with another violl set lute-way, newly composed by John Maynard, lutenist at the famous schoole of St. Julian's in Hartfordshire.' Fol. Lond. 1611. These twelve wonders are so many songs exhibiting the characters of a courtier, a divine, a soldier, a lawyer, a physician, a merchant, a country gentleman, a bachelor, a married man, a wife, a widow, and a maid.

GEORGE MASON, see JOHN EARDSEN.

WILLIAM MEREDITH, organist of New College, Oxon. by Wood in his Hist. et Antiquit. Univ. Oxon. lib. II. pag. 157, styled 'Vir pius et facultate sua peritissimus,' is there said to have died anno 1637.

JOHN MUNDY, one of the organists of queen Elizabeth's chapel, and also one of the organists of the free chapel of Windfor, was admitted to his bachelor's degree at Oxford in 1586, and to that of doctor in 1624. In the place of organist of Windfor he was the immediate successor of John Marbeck, of whose sufferings for religion, and providential escape from the flames, an account has herein before been given \*. He was deeply skilled in the theory and practice of music, and published Songs and Psalms composed into three, four, and five parts, Lond. 1594; and was also the author of sundry anthems, the words whereof are printed in Clifford's Collection; and of a madrigal in the Triumphs of Oriana. He died anno 1630, and was buried in the cloister of St. George's chapel at Windfor.

WILLIAM MUNDY. Of this person Wood barely makes mention; he styles him one Will. Mundy, a noted musician, a composer of services and anthems, but no graduate. However it has been discovered that he was a composer as early as the year 1591, and was nevertheless the son of the former. In certain verses at the end of Baldwin's MS. cited in vol. III. pag. 292, containing the names of the several authors, whose compositions are therein inserted are these lines:

**I will begin with white, chepper, tye, and tallis,  
Parsons, gyles, mundie th'oulde one of the queenes pallis;  
mundie ponge, th'oulde man's son - - - - -**

\* Marbeck is conjectured to have died about the year 1585. He had a son named Roger, a canon of Christ-Church, Athen. Oxon. vol. I. col. 152, and provost of Oriel college, and the first standing or perpetual orator of the university. and who in 1573 was created doctor in physic, and afterwards was appointed first physician to queen Elizabeth. He died in 1605, and, as Wood conceives, was buried in the church of St. Giles without Cripplegate, London, in which parish he died. Fasti Oxon. vol. I. col. 109.

The.

The old Mundy of the queen's palace was undoubtedly John, for in the *Faſti*, vol. I. col. 131, he is ſaid to have been in 1586, or afterwards, one of the organiſts of her majeſty's chapel; and Mundy the young is above expreſſly ſaid to be the old man's ſon, and there are ſeveral compositions in Baldwin's MS. with the name Will. Mundie to them. The deduction from theſe particulars is, that William Mundy was the ſon of Dr. John Mundy, one of the organiſts of queen Elizabeth's palace, or more properly of her royal chapel at Whitehall, and alſo organiſt of the chapel of St. George at Windſor. The name Will. Mundy is ſet to ſeveral anthems in Barnard's Collection, and, by a miſtake, which Dr. Aldrich was at the pains of detecting, to that anthem of king Henry VIII. before-mentioned, 'O God the maker of all things.'

MARTIN PIERSON or PEARSON, was maſter of the choiſters at St. Paul's at the time when John Tomkins was organiſt there; he took his degree of bachelor in his faculty in 1613; and in 1630 publiſhed a work with this ſingular title, 'Motteſts, or grave Chamber Muſique, containing Songs of five parts of ſeverall ſorts, ſome full, and ſome verſe and chorus, but all fit for voyces and vials, with an organ part; which for want of organs may be performed on Virginals, Baſe-Lute, Bandora or Iriſh harpe. Alſo a Mourning Song of ſixe parts for the Death of the late Right Honorable Sir Fulke Grevil, Knight, compoſed according to the rules of art by M. P. batchelor of muſique, 1630.' He died about the latter end of 1650, being then an inhabitant of the pariſh of St. Gregory, near the ſaid cathedral, and was buried at St. Faith's church adjoining. He bequeathed to the poor of Marſh, in the pariſh of Dunnington, in the Iſle of Ely, an hundred pounds, to be laid out in a purchaſe for their yearly uſe.

FRANCIS PILKINGTON, of Lincoln college, Oxford, was admitted a bachelor of muſic anno 1595. He was a famous luteniſt, and one of the cathedral church of Chriſt in the city of Cheſter. Wood ſays he was father, or at leaſt near of kin to Thomas Pilkington, one of the muſicians of queen Henrietta Maria, celebrated in the poems of Sir Aſton Cokaine. See vol. III. page 345. He was the author of 'The firſt booke of Songs or Ayres of 4 parts, with Tablature for the lute or Orpherion, with the Violl da Gamba.' Fol. Lond. 1605.

PHI-



PHILIP ROSSETER ; this person was the author of a work intituled  
 ' A booke of Ayres set forth to be sang to the Lute, Orpherian, and  
 ' base Violl, by Philip Rosseter, lutenist, and are to be solde at his  
 ' house in Fleet-street, neere to the Grayhound.' Fol. Lond. 1601. In  
 the preface to this book the author expresses in a humourous manner  
 his dislike of those ' who to appeare the more deepe and singular in  
 ' their judgment, will admit of no musicke but that which is long,  
 ' intricate, bated with fugee, chained with sycopation, and where  
 ' the nature of the word is precisely exprest in the note, like the old  
 ' exploded action in comedies, when if they did pronounce *Memini*,  
 ' they would point to the hinder part of their heads; if *Vides*, put  
 ' their finger in their eye.'

WILLIAM STONARD, organist of Christ-Church Oxon. and created  
 doctor in music anno 1608. Besides certain anthems, the words  
 whereof are in Clifford's Collection, he was the author of some com-  
 positions communicated by Walter Porter to Dr. John Wilson, mu-  
 sic-professor at Oxford, to be reposed and kept for ever among the  
 archives of the music-school. Dr. Stonard was a kinsman either of  
 Dr. Wilson or Porter; but Wood's account of him is so ambiguously  
 worded, that this circumstance will apply to either.

NICHOLAS STROGERS, an organist temp. James I. some services  
 of his are to be found in Barnard's Collection.

JOHN WARD was the author of a service and an anthem in Bar-  
 nard's Collection, and also of Madrigals to three, four, five, and six  
 voices; and a song lamenting the death of Prince Henry, printed in  
 1613, and dedicated to Sir Henry Fanshaw, by whom he was high-  
 ly favoured.

MATTHEW WHITE, of Christ-Church college, Oxon. accumu-  
 lated doctor in music in 1629; the words of some anthems composed  
 by him are in Clifford's Collection: there was also a Robert White,  
 an eminent church musician, the composer of several anthems in Bar-  
 nard's Collection. Morley celebrates one of this name, but whether  
 he means either of these two persons, cannot be ascertained.

\* the same year; by his deed, bearing date 20 Feb. 2 Cha. I. he gave to the university for ever an annuity or yearly rent charge of 16l. 6s. 8d. issuing out of divers parcells of land, situate and being within the parish of Chislehurst in Kent, whereof 13l. 6s. 8d. is to be employed in the music-master's wages, out of which he is to repair the instruments and find strings; and the other 3l. is to be employed upon one that shall read the theory of music once every term, or oftner, and make an English music-lecture at the Act time. Unto which 3l. Dr. Heyther requiring the ancient stipend of 40s. that was wont yearly to be given to the ordinary reader of music, to be added, or some other sum equivalent thereunto, the university thereupon agreed in a convocation that the old stipend of the morall philosophic reader, which was 45s. should be continued to the music-reader, and so by that addition he hath 5l. 5s. yearly for his wages.\* The first professor under this endowment was Richard Nicholson, bachelor of music, and organist of Magdalen College.

The right of electing the professor is in the vice-chancellor, the dean of Christ-Church, the president of Magdalen College, the warden of New College, and the president of St. John's.

It further appears by the university books, that Dr. Heyther's professor was required to hold a musical praxis in the music-school every Thursday afternoon, between the hours of one and three, except during the time of Lent; to promote which he gave to the university an harpsicon, a chest of viols †, and divers music-books both printed and written.

It is highly probable that Dr. Heyther was moved to this act of beneficence by Camden, who having been a chorister at Magdalen college Oxford, may be supposed to have retained a love for music; and that Camden had a great ascendant over him, might be inferred from the intimate friendship that subsisted between them for many years. They had both employments that obliged them to a residence in Westminster; for Camden was master of Westminster-school, and Heyther a gentleman of the king's chapel. In town they lived in the same house; and when in 1609 a pestilential disease having reached the house next to Camden and himself, Camden was seized with it, he retired to the house of his friend

\* This stipend was afterwards augmented by Nathaniel Lord Crew, bishop of Durham.

† A CHEST or set of VIOLS consisted of six viols, which were generally two basses, two tenors, and two trebles, each with six strings; they were the instruments to which those compositions called Fantafias were adapted. A more particular description of a chest of viols will be given hereafter.

Hey-

Heyther at Chisfchurst, and by the help of Dr. Gifford, his physician, was cured. But of the friendly regard which Camden entertained for Dr. Heyther, he gave ample testimony, by appointing him executor of his will; and in the deed executed by Camden on the nineteenth day of March, 1621-2, containing the endowment of his history-lecture at Oxford, the grant thereby made of the manor of Bexly in Kent, is subjected to a proviso that the profits of the said manor, estimated at 400*l.* a year, should be enjoyed by Mr. William Heyther, his heirs and executors, for the term of ninety-nine years, to commence from the death of Mr. Camden, he and they paying to the history professor 140*l.* per annum; at the expiration of which term the estate was to vest in the university. Biogr. Brit. CAMDEN, 133, in not.

It has been doubted whether Heyther had any skill in music or not, but it appears that he was of the choir at Westminster, and that on the twenty-seventh day of March, 1615, he was sworn a gentleman of the royal chapel. Farther, it appears by the Fasti Oxon. that on the fifth day of July, 1622, a public disputation was proposed, but omitted to be held between him and Dr. Nathaniel Giles on the following questions: 1. Whether discords may be allowed in music? Affirm. 2. Whether any artificial instrument can so fully and truly express music as the natural voice? Negat. 3. Whether the practice be the more useful part of music, or the theory? Affirm.

That he had little or no skill in practical composition may fairly be inferred from a particular which Wood says he had been told by one or more eminent musicians, his contemporaries, viz. that the song of six or more parts, performed in the Act for Heyther, was composed by Orlando Gibbons\*.

Dr. Heyther was born at Harmondsworth in Middlesex; he died the latter end of July, 1627, and was buried on the first of August in the broad or south aisle, joining to the choir of Westminster abbey. He gave to the hospital in Tothill-Fields, Westminster, one hundred pounds, as appears by a list of benefactions to the parish of St. Margaret in that city, printed in the View of London, pag. 339.

There is now in the music-school at Oxford a picture of Dr. Heyther in his gown and cap, with the book of madrigals, intituled Musica Transalpina, in his hand; from this picture the above head of him is taken.

\* A manuscript copy of the exercise for Dr. Heyther's degree has been found, with the name of Orlando Gibbons to it. It is an anthem for eight voices, taken from the forty-seventh Psalm, and appears to be the very same composition with the anthem of Orlando Gibbons to the words 'O clap your hands together all ye people,' printed in Dr. Boyce's Cathedral Music, vol. II. pag. 59.



ORLANDO GIBBONS

M<sup>S</sup>. DOCT. OXON

MDCXXII.

ORLANDO GIBBONS, a native of Cambridge, was, as Wood says, accounted one of the rarest musicians and organists of his time. On the thirty-first day of March, 1604, he was appointed organist of the chapels royal in the room of Arthur Cock: some of his lessons are to be found in the collection herein before spoken of, intitled *Parthenia*.

He published *Madrigals* of five parts for Voices and Viols. Lond. 1612; but the most excellent of his works are his compositions for the church, namely, services and anthems, of which there are many extant in the cathedral books. One of the most celebrated of his anthems is his *Hosanna*, one of the most perfect models for composition in the church-style of any now existing; and indeed the general

general characteristic of his music is fine harmony, unaffected simplicity, and unspeakable grandeur. He also composed the tunes to the hymns and songs of the church, translated by George Withers, as appears by the dedication thereof to king James I. they are melodies in two parts, and in their kind are excellent. It has been for some time a question whether Orlando Gibbons ever attained to either of those academical honours due to persons of eminence in his profession; but it appears most evidently by the letter inserted in the preceding article of Dr. Heyther, that on the seventeenth of May, 1622, he accumulated the degrees of bachelor and doctor in his faculty; as also that this honour was conferred on him for the sake of Camden, who was his intimate friend. In 1625, being commanded to Canterbury to attend the solemnity of the marriage of Charles I. and Henrietta of France, upon which occasion he had composed the music, he was seized with the small-pox, and died on Whit-Sunday in the same year, and was buried in the cathedral church of Canterbury; his widow Elizabeth erected a monument over his grave with the following inscription:

'Orlando Gibbons Cantabrigiæ inter Musas et Musicam nato, facræ R. Capellæ Organistæ, Sphærarum Harmoniæ Dignorum: pulsu æmulo Cantionum complurium quæque eum non canunt minus quam canuntur conditori; Viro integerrimo et cujus vita cum arte suavissimis moribus concordissimè certavit ad nupt. C. R. cum M. B. Dorobern. accito istoque heu Sanguinis Crudo et crudeli fato extincto, choroque cœlesti transcripto die Pentecostes A. D. N. MDCXXV. Elizabetha conjux septemque ex eo liberorum parens, tanti vix doloris superstes, mœrentissimo mœrentissima. P. vixit A. M. D\*.'

Over his monument is a bust with the arms of Gibbons, viz. three scallops on a bend dexter, over a lion rampant.

Dr. Orlando Gibbons left a son named Christopher, an excellent organist, and who will be spoken of hereafter.

He had two brothers, Edward and Ellis, the one organist of Bristol, the other of Salisbury. Edward was a bachelor of Cambridge,

\* The letters A. M. D. signify Annos, Menses, Dies, they were intended to have been placed at a distance from each other and to be filled up; but Mr. Dart, author of the Antiquities of Canterbury Cathedral, has given a translation of the inscription, in which vixit A. M. D. is rendered 'he lived 1500.' Wood says he was not quite forty-five when he died.

and

and incorporated at Oxon. in 1592. Besides being organist of Bristol, he was priest-vicar, sub-chanter, and master of the choristers in that cathedral. He was sworn a gentleman of the chapel March 21, 1604, and was master to Matthew Lock. In the Triumphs of Oriana are two madrigals, the one in five, the other in six parts, composed by Ellis Gibbons. Wood styles him the admired organist of Salisbury. Of Edward it is said that in the time of the rebellion he assisted king Charles I. with the sum of one thousand pounds; for which instance of his loyalty he was afterwards very severely treated by those in power, who deprived him of a considerable estate, and thrust him and three grand-children out of his house, though he had then numbered more than fourscore years.

NATHANIEL GILES was born in or near the city of Worcester, and took the degree of bachelor in 1585; he was one of the organists of St. George's chapel at Windsor, and master of the boys there. Upon the decease of William Hunnis, in 1597, he was appointed master of the children of the royal chapel, and was afterwards one of the organists of the chapel royal to king Charles I. He composed many excellent services and anthems. In 1607 he supplicated for the degree of doctor in his faculty, but for some unknown reason he declined performing the exercise for it till the year 1622, when he was admitted to it, at which time it was proposed that he should dispute with Dr. Heyther upon the certain questions, mentioned in the account above given of Dr. Heyther, but it does not appear that the disputation was ever held. Dr. Giles died January 24, 1633, aged seventy-five, and was buried in one of the ailes adjoining to St. George's chapel at Windsor, under a stone with an inscription to his memory, leaving behind him the character of a man noted as well for his religious life and conversation, as his excellence in his faculty. He lived to see a son of his, named Nathaniel, a canon of Windsor and a prebendary of Worcester; and a daughter Margaret disposed of in marriage to Sir Herbert Croft, bishop of Hereford: she was living in the year 1695.

Upon the accession of Charles I. to the crown, Nicholas Lanier was appointed master of the king's music; and in Rymer's *Fœdera*, tom. XVIil. pag. 728, is the following grant in favour of him and other musicians, servants of the king.

\* CHARLES, by the grace of God, &c. To the treasurer and under treasurer of our exchequer nowe being, and that hereafter for the tyme  
 \* shall

‘ shall be, greetinge, Whereas wee have bene graciously pleased, in consideration of service done, and to be done unto us by sundrie of our musicians, to graunt unto them the severall annuities and yearly pensions hereafter following, (that is to say) to Nicholas Lanier master of our music two hundred poundes yearly for his wages, to Thomas Foord fourescore poundes yearly for his wages, that is, for the place which he formerly held, fortie poundes yearly, and for the place which John Ballard late deceased, held, and now bestowed upon him the said Thomas Foord fortie poundes yearly, to Robert Johnson yearly for his wages fortie poundes and for stringes twentie poundes by the yeare, to Thomas Day yearly for his wages fortie poundes and for keeping a boy twenty-fower poundes by the yeare, also to Alfonso Ferabosco, Thomas Lupo, John Laurence, John Kelly, John Cogshall, Robert Taylor, Richard Deering, John Drewe, John Lanier, Edward Wormall, Angelo Notary and Jonas Wrench, to everie of them fortie poundes a peece yearly for their wages, and to Alfonso Bales and Robert Marshe, to each of them twentie poundes a peece yearly for their wages.

‘ Theis are therefore to will and command you, out of our treasure in the receipt of our exchequer, to cause payment to be made to our said musicians abovementioned, and to every of them severally and respectively, the said severall annuities and allowances, as well presently upon the sight hereof for one whole year ended at the feast of th’ Annunciation of the blessed Virgin Mary last past before the date hereof, as alsoe from the feast hitherto, and soe from tyme to tyme hereafter at the fower usuall feasts or termes of the yeare, (that is to say) at the feast of the Nativity of St. John the Baptist, St. Michael th’ Archangell, the birth of our Lord God, and th’ Annunciation of the blessed Virgin Mary, by even and equall portions, during their naturall lives, and the lives of everie of them respectively, together with all fees, profits, commodities, allowances and advantages whatsoever to the said places incident and belonging, in as large and ample manner as any our musicians in the same places heretofore have had and enjoyed the same; and theis presents, or the inrollment thereof, shall be your sufficient warrant and discharge in this behalfe. In witnes whereof, &c.

‘ Witnes ourself at Westminster, the eleaventh day of July.

‘ Per breve de privato sigillo, &c.’

CHARLES BUTLER, a native of Wycomb in the county of Bucks, and a master of arts of Magdalen College, Oxford, published a book with this title, 'The Principles of Musick, in singing and setting: with 'the twofold use thereof, ecclesiasticall and civil,' quarto, Lond. 1636. The author of this book was a person of singular learning and ingenuity, which he manifested in sundry other works, enumerated by Wood in the Athen. Oxon. among the rest is an English grammar, published in 1633, in which he proposes a scheme of regular orthography, and makes use of characters, some borrowed from the Saxon, and others of his own invention, so singular, that we want types to exhibit them. And of this imagined improvement of his he appears to have been so fond, that all his tracts are printed in like manner with his grammar \*; the consequence whereof has been an almost general disgust of all that he has written. His Principles of music is however a very learned, curious, and entertaining book; and, by the help of the advertisement from the printer to the reader, prefixed to it, explaining the powers of the several characters made use of by him, may be red to great advantage, and may be considered as a judicious supplement to Morley's Introduction. Its contents are in the general as follows:

Lib. I. cap. 1. Of the Moodes: these the author makes to be five, following in this respect Cassiodorus, and ascribing to each a different character and effect; their names are the Doric, Lydian, Æolic, Phrygian, and Ionic. Cap. 2. Of Singing; and herein of the number, names, tune, and time of the notes, with their external adjuncts. Cap. 3. Of Setting, and herein of the parts of a song, of melody, harmony, intervals, concords, and discords, with the consecution of each: Of Ornaments, that is to say, Syncope, fugue, and formality. Cap. 4. Of the two ways of setting, that is to say, in counterpoint, and in discant.

Lib. II. cap. 1. Of instruments and of the voice. Of ditty-music, and of mixt music, in which instruments are associated with the voice. Cap. 2. Of the divine use of music. Of the continuance of church-music; of objections against it. Of the special uses of divine music, with an apostrophe to our Levites. Cap. 3. Of the allowance of civil music, with the special uses thereof, and of the objections against it. Epilogue.

\* A specimen of his orthography is inserted in Dr. Johnson's grammar prefixed to his Dictionary.

This



This book abounds with a great variety of curious learning relating to music, selected from the best writers ancient and modern, among which latter the author appears to have held Sethus Calvisius in high estimation.

C H A P.    IV.

OUR church-music, through the industry of those who had set themselves to recover and collect the works of such musicians as flourished about the time of the Reformation; and the learning and ingenuity of those their successors who had laboured in producing new compositions, was by this time arrived at so high a degree of improvement, that it may be questioned, not only whether it was not then equal to that of any country; but whether it is, if not even now so near perfection, as to exclude the expectation of ever seeing it rivalled: and it is worthy of remark, that in the compositions of Tye, Tallis, Bird, Farrant, Gibbons, and some others, all that variety of melody harmony and fine modulation are discoverable, which ignorant people conceive to be the effect of modern refinement, for an instance whereof we need not seek any farther than to the anthem of Dr. Tye, 'I will exalt thee,' which a stranger to the music of our church would conceive to be a composition of the present day rather than of the sixteenth century. The same may be said of most of the compositions in the *Cantiones Sacræ* of Tallis and Bird, and the *Cantiones Sacrarum* and *Gradualia* of the latter, which abound with fugues of the finest contexture, and such descent, as, in the opinion of a very good judge, entitle them to the character of angelical and divine.

These considerations, aided by the disposition which Charles I. had manifested towards the church, and the favour shewn by him to music and its professors, were doubtless the principal inducement to the publication in the year 1641, of a noble collection of church-music by one John Barnard, a minor canon of St. Paul's cathedral, the title whereof is as follows:

'The first book of selected Church-music, consisting of services  
'and anthems, such as are now used in the cathedral collegiate  
'churches

' churches of this kingdom, never before printed, whereby such  
 ' books as were heretofore with much difficulty and charges tran-  
 ' scribed for the use of the quire, are now, to the saving of much la-  
 ' bour and expence, published for the general good of all such as  
 ' shall desire them either for publick or private exercise. Collected  
 ' out of divers approved authors by John Barnard, one of the Minor  
 ' Canons of the cathedral church of Saint Paul, London. London,  
 ' printed by Edward Griffin, and are to be solde at the signe of the  
 ' Three Lutes in Paul's alley. 1641.'

The contents of this book are services for morning and evening, and the communion, preces, and responses by Tallis, Strogers, Bevin, Bird, Orlando Gibbons, William Mundy, Parsons, Morley, Dr. Giles, Woodson; the Litany by Tallis, and anthems in four, five, and six parts, to a great number, by Tallis, Hooper, Farrant, Shephard, Will. Mundy, Gibbons, Batten, Dr. Tye, Morley, Hooper, White, Dr. Giles, Parsons, Weelkes, Dr. Bull and Ward: and here it may not be amiss to remark, that in this collection the anthem ' O God the maker of all things,' is ascribed to William Mundy, contrary to the opinion that has ever been entertained. It was probably this book that set Dr. Aldrich upon an enquiry after the fact, which terminated in a full conviction, founded upon evidence, that it is a composition of Henry VIII.

The book is dedicated to king Charles I. considering which, and the great expence and labour of such a publication, it might be conjectured that his majesty had liberally contributed towards it; but the contrary is so evident from a passage in the preface, where the author speaks of the charges of the work as an adventurous enterprize, that we are left at a loss which to commend most, his zeal, his industry, or the liberality of his spirit. For not to mention the labour and expence of collecting and copying such a number of musical compositions as fill a folio volume, and not only the music, but the letter-press types appear to have been cast on purpose, the latter of which are in the character called by writing-masters, Secretary; with the initial letters in German text of a large size and finely ornamented.

A few years after the publication of Barnard's Collection, another was printed with this title, 'Musica Deo sacra et Ecclesiæ Anglicanæ, or music dedicated to the honour and service of God, and to the use of cathedrals and other churches of England, especially the chapel  
 ' royal

‘royal of king Charles I.’ in ten books by Thomas Tomkins, bachelor of music, of whom an account has before been given \*. This work consists of a great variety of services of different kinds, and anthems from three to ten parts, all of the author’s own composition, many whereof are in great estimation †.

There was great reason to expect that the publications above-mentioned would have been followed by others of the like kind not less valuable; but the Puritans, who had long been labouring to abolish the liturgy, had now got the reins of government into their hands, and all hopes of this kind were frustrated by an ordinance which passed the House of Lords January 4, 1644, repealing the statutes of Edward VI. and Elizabeth, for uniformity in the Common Prayer; and ordaining that the book of Common Prayer should not from thenceforth be used in any church, chapel, or place of public worship within the kingdom of England or dominion of Wales; but that the directory for public worship therein set forth, should be thenceforth used, pursued, and observed in all exercises of the public worship of God ‡.

The directory referred to by the above ordinance was drawn up by the assembly of divines at Westminster ||, who were the standing council of the parliament in all matters concerning religion; the preface represents the use of the liturgy or service-book as ‘burden-some, and a great hindrance to the preaching of the word, and that ignorant and superstitious people had made an idol of common prayer, and, pleasing themselves in their presence at that service, and their slip-labour in bearing a part in it, had thereby hardened themselves in their ignorance and carelessness of saving knowledge and true piety. That the liturgy had been a great means, as on the one hand to make and increase an idle unedifying ministry, which contented itself with set forms made to their hands by others, without putting forth themselves to exercise the gift of prayer, with which our Lord Jesus Christ pleaseth to furnish all his servants whom he calleth to that

\* Vol. III. page 379.

† It is much to be lamented that the thought of printing them in score did not occur to the publishers of these several collections; the consequence is, that, by the loss of part of the book, they at this day can scarcely be said to exist. Some years ago diligent search was made for a complete set of Barnard’s books, and in all the kingdom there was not one to be found; the least imperfect was that belonging to the choir of Hereford, but in this the boys parts were defective.

‡ Rushw. part II. vol. II. page 839.

|| Pref. to vol. III. of Neal’s Hist. of the Puritans.

office; so on the other side it had been, and ever would be, if continued, a matter of endless strife and contention in the church.'

For these and other reasons contained in the preface, which represent the hearing of the word as a much more important duty of religion than prayer or thanksgiving, the directory establishes a new form of divine worship, in which the singing of Psalms is all of music that is allowed; concerning which the following are the rules:

'It is the duty of Christians to praise God publicly by singing of psalms, together in the congregation, and also privately in the family. In singing of psalms the voice is to be tuneably and gravely ordered; but the chief care must be to sing with understanding and with grace in the heart, making melody unto the Lord. That the whole congregation may join herein, every one that can read is to have a psalm-book, and all others, not disabled by age or otherwise, are to be exhorted to learn to read. But for the present, where many in the congregation cannot read, it is convenient that the minister, or some fit person appointed by him and the other ruling officers, do read the psalm line by line before the singing thereof.'

Thus was the whole fabric of the liturgy subverted, and the study of that kind of harmony rendered useless, which had hitherto been looked upon as a great incentive to devotion. That there is a tendency in music to excite grave, and even devout, as well as lively and mirthful affections, no one can doubt who is not an absolute stranger to its efficacy; and though it may perhaps be said that the effects of music are mechanical, and that there can be nothing pleasing to God in that devotion which follows the involuntary operation of sound on the human mind: this is more than can be proved; and the scripture seems to intimate the contrary.

The abolition of the liturgy was attended not barely with a contempt of those places where it had been usually performed; but by a positive exertion of that power which the then remaining reliques of the legislature had usurped, the Common Prayer had been declared by public authority to be a superstitious ritual. In the opinion of these men it therefore became necessary for the promotion of true religion that organs should be taken down; that choral music-books should be torn and destroyed; that painted glass-windows should be broken; that cathedral service should be totally abolished, and that those retainers to the church, whose duty it had been to celebrate its

more

more solemn service, should betake themselves to some employment less offensive to God than that of singing his praises. In consequence of these, which were the predominant opinions of those times, collegiate and parochial churches were spoiled of their ornaments; monuments were defaced; sepulchral inscriptions engraven on brass were torn up; libraries and repositories were ransacked for ancient musical service-books, and Latin or English, popish or protestant, they were deemed equally superstitious and ungodly, and as such were committed to the flames, or otherwise destroyed, and, in short, such havoc and devastation made, as could only be equalled by that which attended the suppression of religious houses under Henry VIII.

The sentiments of these men, who, to express the meekness and inoffensiveness of their dispositions, had assumed the name of Puritans, with respect to the reverence due to places set apart for the purpose of religious worship, were such as freed them from all restraints of common decency: that there is no inherent holiness in the stones or timbers that compose a cathedral or other church; and that the ceremony of consecration implies nothing more than an exemption of the place or thing which is the subject of it from vulgar and common use, is agreed by the sober and rational part of mankind; and on the minds of such the ceremonies attending the dedication of churches has operated accordingly; but, as if there had been a merit in contradicting the common sense and opinion of the world, no sooner were these men vested with the power, than they found the means to level all distinctions of place and situation, and to pervert the temples of God to the vilest and most profane uses.

To instance in one particular; the cathedral church of St. Paul was turned into horse-quarters for the soldiers of the parliament, saving the choir, which was separated by a brick wall from the nave, and converted into a preaching place, the entrance to which was at a door formerly a window on the north side eastwards\*. Hitherto many of the citizens and others were used to resort to hear Dr. Cornelius Burgess, who had an assignment of four hundred pounds a year out of the revenue of the church, as a reward for his sermons, which were usually made up of invectives against deans, chapters, and singing-men, against whom he seemed to entertain a great antipathy†. The noble Corinthian portico at the west end, designed by

\* Dugdale's Hist. of St. Paul's Cathedral, pag. 173. † Athen. Oxon. vol. II. Col. 347.

Jones was leased out to a man of a projecting head, who built in it a number of small shops, which were letten by him to haberdashers, glovers, femsters, as they were then called, or milliners, and other petty tradesmen, and obtained the name of St. Paul's Change.

Of musicians of eminence who flourished in the reign of king Charles I. the following are among the chief.

RICHARD DEERING was descended from an ancient family of that name in Kent. He was bred up in Italy, where he obtained the reputation of a most admirable musician upon his return to England, and practised for some time, but being straightly importuned, he became organist to the monastery of English nuns at Brussels; upon the marriage of king Charles I. he was appointed organist to his consort Henrietta Maria, in which station he continued till he was compelled to leave England: he took the degree of bachelor of music as a member of Christ-Church college, Oxon. in 1610; he has left of his composition 'Cantiones sacræ quinque vocum, cum basso continuo ad Organum.' Antwerp, 1597; and 'Cantica sacra ad melodiam imbrigalium elaborata senis vocibus.' Antwerp, 1618. He died in the communion of the church of Rome about the year 1657.

JOHN HINGSTON, a scholar of Orlando Gibbons\*, was organist to Oliver Cromwell, who, as it is said, had some affection for music and musicians†. Hingston was first in the service of Charles I. but for a pension of one hundred pounds a year he went over to Crom-

\* Anthony Wood, from whose manuscript in the Ashmolean Museum the above account is partly taken, was not able to fill up the blank which he left therein for the name of Hingston's master; but a manuscript in the hand-writing of Hingston, now extant, ascertains it. This relic is thus inscribed, 'My Master's Songs in score with some Fantazias of 6 parts of my own.' The Fantazias stand first in the book, and are about six in number, some subscribed Jo. Hingston, Jan. 1640, and other dates; the songs are subscribed Orlando Gibbons. Hence it is to be inferred that Orlando Gibbons was the master of Hingston; and this supposition is corroborated by the following anecdote, communicated by one of Hingston's descendants now living, to wit, that the Christian name Orlando, for reasons which they have hitherto been ignorant of, has in several instances been given to the males of the family. Note, that in the MS. abovementioned one of Gibbons's songs has this memorandum, 'Made for Prince Charles to be sung with 5 voices to his wind instrument.'

† There are many particulars related of Cromwell, which shew that he was a lover of music: indeed Anthony Wood expressly asserts it in his life of himself, pag. 139, and as a proof of it relates the following story. 'A. W. had some acquaintance with James Quin, M. A. one of the senior students of Christ-Church, and had several times heard him sing with great admiration. His voice was a bass, and he had a great command of it; it was very strong, and exceeding troubling, but he wanted skill, and could scarce sing

well, and instructed his daughters in music. He bred up under him two boys, whom he taught to sing with him Deering's Latin songs, which Cromwell greatly delighted to hear, and had often performed before him at the Cock-pit at Whitehall. He had concerts at his own house, at which Cromwell would often be present. In one of these musical entertainments Sir Roger L'Estrange happened to be a performer, and Sir Roger not leaving the room upon Cromwell's coming into it, the Cavaliers gave him the name of Oliver's fidler; but in a pamphlet entitled *Truth and Loyalty vindicated*, Lond. 1662, he clears himself from the imputation which this reproachful appellation was intended to fix on him, and relates the story in the words following:

'Concerning the story of the fiddle, this I suppose might be the rise of it. Being in Saint James park, I heard an organ touched in a little low room of one Mr. Hinckson's; I went in, and found a private company of five or six persons: they desired me to take up a viol and bear a part, I did so, and that a part too, not much to advance the reputation of my cunning. By and by, without the least colour of a design or expectation, in comes Cromwell. He found us playing, and as I remember so he left us.'

Hingston was Dr. Blow's first master, though the inscription on Blow's monument takes no notice of it, but says that he was brought up under Dr. Christopher Gibbons. He had a nephew named Peter, educated under Purcell, and who was organist of Ipswich, and an eminent teacher of music there and in that neighbourhood. A picture of John Hingston is in the music-school, Oxon.

'sing in consort. He had been turn'd out of his students place by the visitors, but being well acquainted with some great men of those times that loved musick, they introduced him into the company of Oliver Cromwell the protector, who loved a good voice and instrumental musick well. He heard him sing with very great delight, liquor'd him with sack, and in conclusion said, "Mr. Quin, you have done very well, what shall I do for you?" To which Quin made answer with great complements, of which he had command, with a great grace, "That your Highness would be pleased to restore me to my students place;" which he did accordingly, and so kept it to his dying day.'

Cromwell was also fond of the music of the organ, as appears from the following remarkable anecdote. In the grand rebellion, when the organ at Magdalen college in Oxford among others was taken down, Cromwell ordered it to be carefully conveyed to Hampton-Court, where it was placed in the great gallery; and one of Cromwell's favourite amusements was to be entertained with this instrument at leisure hours. It continued there till the Restoration, when it was returned to its original owners, and was the same that remained in the choir of that college till within these last thirty years. *Observations on the Fairie Queen of Spenser* by Tho. Wharton. Lond. 1772, vol. II pag. 236, in not.

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K

JOHN



JOHN HILTON

MUS. BACC. CANTAB.

MDCXXVI.

*From a Picture in the Museum, Oxford.*

JOHN HILTON, a bachelor in music, of the university of Cambridge, was organist of the church of St. Margaret, Westminster, and also clerk of that parish. He was the author of a madrigal in five parts, printed in the *Triumphs of Oriana*. In 1627 he published *Fa La's* for three voices\*; and in 1652, 'A choice Collection of Catches, Rounds, and Canons for 3 or 4 voyces,' containing some of the most excellent compositions of this kind any where extant, many of them by himself, the rest by the most eminent of his contemporaries.

\* *Fa La's* are short songs set to music, with a repetition of those syllables at the second and fourth line, and sometimes only at the end of every stanza. Morley composed many songs of this kind, but none equal to those of Hilton, which are remarkable for the goodness of the melody.

There



There are extant in the choir-books of many cathedrals a morning and evening service of Hilton's composition, but they were never printed. He died in the time of the usurpation, and was buried in the cloister of the abbey-church of Westminster, with the solemnity of an anthem sung in the church before his corpse was brought out for interment; an honour which he well deserved, for, though not a voluminous composer, he was an ingenious and sound musician.

WILLIAM LAWES, the son of Thomas Lawes, a vicar-choral of the church of Salisbury, and a native of that city, having an early propensity to music, was, at the expence of Edward earl of Hertford, educated under Coperario. He was first of the choir at Chichester, but was called from thence, and on the first day of January, 1602, was sworn a gentleman of the royal chapel. On the sixth day of May, 1611, he resigned his place in favour of one Ezekiel Wood, and became one of the private music to king Charles I. Fuller says he was respected and beloved of all such persons who cast any looks towards virtue and honour; and he seems to have been well worthy of their regard: his gratitude and loyalty to his master appear in this, that he took up arms for the king against the parliament, and though, to exempt him from danger, the general, Lord Gerrard, made him a commissary, yet the activity of his spirit disdained that security which was intended for him, and at the siege of Chester, in 1645, he lost his life by a casual shot. The king was so affected at his loss, that it is said he wore a particular mourning for him.

His compositions were for the most part Fantasias for viols and the organ. His brother Henry, in the preface to a joint work of theirs, hereunder mentioned, asserts that he composed above thirty several sorts of music for voices and instruments, and that there was not any instrument in use in his time but he composed so aptly to it as if he had only studied that. Many songs of his are to be met with in the collections of that day; several catches and rounds, and a few canons of his composition are published in Hilton's Collection, but the chief of his printed works are, 'Choice Psalms put into Musick for three voices,' with a thorough-bass, composed to the words of Mr. Sandys's paraphrase, by him in conjunction with his brother Henry, and published in 1648, with nine canons of William Lawes printed at the end of the thorough-bass book.

HENRY



HENRY LAWES SERVANT TO HIS MAJESTIE

KING CHA. I. IN HIS PUBLIC AND PRIVATE

MUSIC.

HENRY LAWES, the brother of the former. Of his education little is known, except that he was a scholar of Coperario. By the cheque-book of the chapel royal it appears that he was sworn in Piff-teller on the first day of January, 1625, and on the third of November following a gentleman of the chapel; after that he was appointed clerk of the cheque, and of the private music to king Charles I. Lawes is celebrated for having first introduced the Italian style of music into this kingdom, upon no better a pretence than a song of his, the subject whereof is the story of Theseus and Ariadne, being the

the first among his Ayres and Dialogues for one, two, and three voices, Lond. fol. 1653, wherein are some passages which a superficial reader might mistake for recitative. The book however deserves particular notice, for it is published with a preface by Lawes himself, and commendatory verses by Waller, Edward and John Phillips, the nephews of Milton, and other persons; besides, that the songs are, for the poetry, some of the best compositions of the kind in the English language; and, what is remarkable, many of them appear to have been written by young noblemen and gentlemen, of whose talents for poetry there are hardly any other evidences remaining; some of their names are as follow: Thomas earl of Winchelsea, William earl of Pembroke, John earl of Bristol, lord Broghill, Mr. Thomas Carey, a son of the earl of Monmouth, Mr. Henry Noel, son of lord Camden, Sir Charles Lucas, supposed to be he that together with Sir George Lisle was shot at Colchester after the surrender of the garrison; and Carew Raleigh, the son of Sir Walter Raleigh. In the preface to this book the author mentions his having formerly composed some airs to Italian and Spanish words; and speaking of the Italians, he acknowledges them in general to be the greatest masters of music: yet he contends that this nation had produced as able musicians as any in Europe. He censures the fondness of the age for songs sung in a language which the hearers do not understand; and to ridicule it, mentions a song of his own composition, printed at the end of the book, which is nothing else than an index containing the initial words of some old Italian songs or madrigals; and this index, which red together made a strange medley of nonsense, he says he set to a varied air, and gave out that it came from Italy, whereby it passed for an Italian song. In the title-page of this book is a very fine engraving of the author's head by Faithorne, a copy whereof, with the inscription under it, is above inserted.

The first composition in this book is the Complaint of Ariadne, written by Mr. William Cartwright of Christ-Church college, Oxon. The music is neither recitative nor air, but is in so precise a medium between both, that a name is wanting for it. The song is in the key of C, with the minor third, and seems to abound with semitonic intervals, the use of which was scarcely known at that time. Whether it was this singular circumstance, or some other less obvious, that contributed to recommend it, cannot now be discovered,

but the applauses that attended the publication of it exceed all belief.

In the year 1633, Henry Lawes, together with Simon Ives were made choice of to compose the airs, lessons, and songs of a masque presented at Whitehall on Candlemas-night before the king and queen by the gentlemen of the four inns of court, under the direction of Noy the attorney-general, Mr. Edward Hyde, afterwards earl of Clarendon, Mr. Selden, Bulstrode Whitelocke \*, and others. Of this ridiculous scene of mummery Whitelocke has given an account in his Memorials, but one much longer and more particular in certain memoirs of his life extant in manuscript, wherein he relates that Lawes and Ives had each an hundred pounds for his trouble, and that the whole charge of the music came to about one thousand pounds.

Henry Lawes also composed tunes to Mr. George Sandys's excellent paraphrase on the Psalms, published first in folio in the year 1638 and in 1676 in octavo. These tunes are different from those in the Psalms composed by Henry and William Lawes, and published in the year 1648; they are for a single voice with a bass, and were intended for private devotion: that to Psalm lxxii. is now, and beyond the memory of any now living, has been played by the chimes of the church of St. Lawrence Jewry, London, at the hours of four, eight, and twelve.

Milton's *Comus* was originally set by Henry Lawes and was first published by him in the year 1637, with a dedication to Lord Braclyson and heir of the earl of Bridgewater.

Of the history of this elegant poem little more is known than that it was written for the entertainment of the noble earl mentioned in

\* Whitelocke made great pretensions to skill in music. In the manuscript memoirs of his life above-mentioned, he relates that 'with the assistance of Mr. Ives he composed an air, and called it Whitelocke's Coranto, which was first played publicly by the Black Friars music, then esteemed the best in London. That whenever he went to the playhouse there, the musicians would immediately upon his coming in play it. That the queen hearing it, would scarce believe it was composed by an Englishman, because, as she said, it was fuller of life and spirit than the English airs, but that she honoured the Coranto and the maker of it with her majesty's royal commendation: and, lastly, that it grew to that request, that all the common musicians in this towne, and all over the kingdome, gott the composition of it, and played it publicly in all places for about thirty years after.' The reader may probably wish to peruse a dance-tune the composition of a grave lawyer, one who was afterwards a commissioner of the great seal, and an ambassador, and which a queen of England vouchsafed thus to honour; and to gratify his curiosity it is here inserted by

the title-page of it, and that it was represented as a masque by his children and others; but the fact is, that it is founded on a real story:

by the favour of Dr. Morton of the British Museum, the possessor of the MS. from which it is taken.

CORANTO



LORD, COMMISSIONER WHITELOCKE

for the earl of Bridgewater being president of Wales in the year 1634, had his residence at Ludlow-castle in Shropshire; Iord Bracy and Mr. Egerton, his sons, and lady Alice Egerton, his daughter, passing through a place called the Hay-Wood forest, or Haywood in Herefordshire, were benighted, and the lady for some short time lost; this accident being related to their father upon their arrival at his castle, furnished a subject which Milton wrought into one of the finest poems of the kind in any language; and being a drama, it was represented on Michaelmas night, 1634, at Ludlow-castle, for the entertainment of the family and the neighbouring nobility and gentry. Lawes himself performing in it the character of the attendant spirit, who towards the middle of the drama appears to the brothers habited like a shepherd, and is by them called Thirsis \*.

Lawes's music to Comus was never printed, and there is nothing in any of the printed copies of the poem, nor in the many accounts of Milton now extant, that tends to satisfy a curious enquirer as to the form in which it was set to music, whether in recitative, or otherwise; but by a MS. in his own hand-writing it appears that the two songs, 'Sweet Echo,' and 'Sabrina Fair,' together with three other passages in the poem, 'Back shepherds back,' 'To the ocean now I fly,' 'Now my task is smoothly done,' selected for the purpose, were the whole of the original music to Comus, and that the rest of it being blank verse, was uttered with action in a manner conformable to the rules of theatric representation. The first of these songs is here given. At the end of it a quaint alteration of the reading occurs, which none but a musician would have thought of.

In the Journal of his embassy to Sweden, lately published from the above-mentioned MS. is this passage: "Piermentello staying with Whitelocke above three hours, he was entertained with Whitelocke's musick; the rector chori was Mr. Ingelo, excellent in that and other faculties, and seven or eight of his gentlemen, well skilled both in vocall and instrumentall musick; and Whitelocke himself sometimes in private did bear his part with them, having bin in his younger dayes a master and composer of musick." Vol. I. page 289.

In the account which gave occasion to this note it is said that Lawes and Ives had each an hundred pounds for composing the music to the masque; the same adds that proportionable rewards were also given to four French gentlemen of the queen's chapel, who assisted in the representation. Whitelocke's words are these: "I invited them one morning to a collation at St. Dunstan's tavern, in the great roome, the Oracle of Apollo, where each of them had his plate layd for him covered, and the napkin by it; and when they opened their plates, they found in each of them forty pieces of gould of their master's coyne for the first dith."

\* See the dedication of the original printed in 1637, and in Dr. Newton's edition of Milton's poetical works.

Lawes

SWEET Echo sweetest Nimphe, that liv'st unseen

within thy airy shell by flow Meanders margent greene

and in the Vi-o-let-embroider'd vale where the Loue-lorne

Nightingale nightly to thee her sad song mourneth well,

Canst thou not tell me of a gentle payre that likest thy Narcissus

are O if thou haue hid them in some flow'ry Cae

Tell me but where sweet queen of parley daughter of the

sphere. So mayst thou be transplanted to the skies and hold a

counterpoint to all heav'n's Harmo-nies.

HENRY LAWES

Lawes taught music in the family of the earl of Bridgewater, the lady Alice Egerton was in particular his scholar; he was intimate with Milton, as may be conjectured from that sonnet of the latter,

‘ Harry whose tuneful and well-measured song.’

Peck says that Milton wrote his masque of *Comus* at the request of Lawes, who engaged to set it to music; this fact needs but little evidence; he fulfilled his engagement, adapting, as we may well suppose, the above song to the voice of the young lady whose part in the drama required that she should sing it.

The songs of Lawes to a very great number are to be found in the collections entitled ‘*Select musical Ayres and Dialogues*,’ by Dr. Wilfon, Dr. Charles Colman, Lawes himself, and William Webb, fol. 1652; *Ayres and Dialogues* published by himself in 1653, and *The Treasury of Music*, 1669; and in various others printed about that time. Among them are most of the songs of Waller set by Lawes; and Mr. Waller has acknowledged his obligation to him for one in particular which he had set in the year 1635, in a poem wherein he celebrates his skill as a musician, concluding with these lines:

‘ Let



- ' Let those which only warble long,
- ' And gargle in their throats a song,
- ' Content themselves with UT, RE, MI,
- ' Let words and sense be set by thee.'

Mr. Fenton, in a note on this poem, says that the best poets of that age were ambitious of having their verses composed by this incomparable artist, who having been educated under Signor Coperario, introduced a softer mixture of Italian airs than before had been practised in our nation\*. This assertion has no better a foundation than the bare opinion of its author, and upon a slight examination will appear to be a mistake; Coperario was not an Italian, but an Englishman, who having visited Italy for improvement, returned to England, italianized his name, and affected to be called Signor Giovanni Coperario, instead of Mr. John Cooper. It appears by his compositions that he affected to imitate the style of the Italians, but that he introduced into our music any mixture of the Italian air, will hardly be granted by any that have perused his works. And as to Lawes, he has in the preface to his Ayres and Dialogues, intimated little less than a dislike of the Italian style, and in the last composition in that book done his utmost to ridicule it. The truth is, that not only in the time of Coperario, but in that of Lawes himself, the music of the English had scarce any air at all: and although in the much-applauded song of Lawes, his *Ariadne*, he has imitated the Italians by setting part of it in recitative; there is nothing in the airs that distinguishes them from the songs of the time composed by English masters; at least it must be confessed that they differ widely in style from those of Carissimi and Marc Antonio Cesti, who were the first that introduced into music that elegant succession of harmonic intervals which is understood by the term melody. This superiority of the Italian melody is to be ascribed to the invention of the opera, in which the airs are looked on as the most considerable part of the entertainment: it is but natural to suppose that when the stage was in possession of the

\* Mr. Fenton, in the same note upon these lines of Waller, seems not to have understood the meaning of the two last. It was a custom with the musicians of those times to frame compositions, and those in many parts, to the syllables of Guido's hexachord, and many such are extant: Mr. Waller meant in the passage above-cited to reprehend this practice, and very emphatically says that while others content themselves with setting notes to syllables that have no meaning, Lawes employs his talent in adapting music to words replete with sentiment, like those of Mr. Waller,

finest:

finest voices of a country, every endeavour would be used to exhibit them to advantage; and this could no way so effectually be done as by giving to the voice-parts such melodies as by their natural sweetness and elegant contrivance would most conduce to engage the attention of the judicious hearers.

But to return to Henry Lawes, he continued in the service of Charles I. no longer than till the breaking out of the rebellion; after that he betook himself to the teaching of ladies to sing, and by his irreproachable life and gentlemanly deportment, contributed more than all the musicians of his time to raise the credit of his profession; he however retained his place in the royal chapel, and composed the anthem for the coronation of Charles II. He died on the twenty-first day of October 1662, and was buried in Westminster abbey.

If we were to judge of the merit of Lawes as a musician from the numerous testimonies of authors in his favour, we should rank him among the first that this country has produced; but setting these aside, his title to fame will appear to be but ill grounded. Notwithstanding he was a servant of the church, he contributed nothing to the increase of its stores: his talent lay chiefly in the composition of songs for a single voice, and in these the great and almost only excellence is the exact correspondence between the accent of the music and the quantities of the verse; and if the poems of Milton and Waller in his commendation be attended to, it will be found that his care in this particular is his chief praise.

It will readily be believed that music flourished but very little during the time of the usurpation; for although Cromwell was a lover of it, as appears by his patronage of Hingston, and other particulars of him above noted; yet the liturgy being abolished, those excellent seminaries of music, cathedrals, ceased now to afford a subsistence to its professors, so that they were necessitated to seek a livelihood by teaching vocal and instrumental music in private families; and even here they met with but a cold reception, for the fanaticism of the times led many to think music an unchristian recreation, and that no singing but the singing of David's Psalms was to be tolerated in a church that pretended to be forming itself into the most perfect model of primitive sanctity.

Of the gentlemen of king Charles the First's chapel, a few had loyalty and resolution enough to become sharers in his fortunes; and among these were George Jefferies, his organist at Oxford in 1643, and Dr. John Wilson; of the latter Wood gives an account to this purpose:

JOHN



JOHN WILSON

MUS. DOCT. OXON.

MDCXLIV.

*From an original Painting in the Music-School, Oxford.*

JOHN WILSON was born at Faversham in Kent. He seemed to value himself on the place of his nativity, and was often used to remark for the honour of that county, that both Alphonso Ferabosco and John Jenkins were his countrymen; the former was born of Italian parents at Greenwich, and the latter at Maidstone; they both excelled in the composition of Fantasia's for viols, and were greatly esteemed both here and abroad. He was first a gentleman of his majesty's chapel, and afterwards his servant in ordinary in the faculty of music; and was esteemed the best performer on the lute in England; and being a constant attendant on the king, frequently played

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to

to him when the king would usually lean on his shoulder. He was created doctor at Oxford in 1644, but upon the surrender of the garrison of that city in 1646, he left the university, and was received into the family of Sir William Walter, of Sarfden in Oxfordshire, who with his lady, were great lovers of music. At length, upon the request of Mr. Thomas Barlow, lecturer of Church-Hill, the parish where Sir William Walter dwelt, to Dr. Owen, vice-chancellor of the university, he was constituted music-professor thereof anno 1656, and had a lodging assigned him in Baliol college, where being assisted by some of the royalists, he lived very comfortably, exciting in the university such a love of music as in a great measure accounts for that flourishing state in which it has long subsisted there, and for those numerous private meetings at Oxford, of which Anthony Wood, in his Life of himself, has given an ample and interesting narrative. After the Restoration he became one of the private music to Charles II. and one of the gentlemen of his chapel, succeeding in the latter capacity Henry Lawes, who died on the twenty-first day of October, 1662. These preferments drew him from Oxford, and induced him to resign his place of professor to Edward Low, who had officiated as his deputy, and to settle in a house at the Horse-ferry, at Westminster, where he dwelt till the time of his death, which was in 1673, he then being near seventy-nine years old: he was buried in the cloister of St. Peter's church Westminster. A picture of him is yet remaining in the music-school at Oxford, and the engraving above given is taken from it. The compositions of Dr. Wilson are 'Psalterium Carolinum, the Devotions of his sacred Majesty in his solitudes and sufferings rendered in verse, set to music for three voices and an organ or theorbo,' fol. 1657. 'Cheerful Airs or Ballads, first composed for one single voice, and since set for three voices. Oxon. 1660.' Aires for a voice alone to a Theorbo or Bass Viol; these are printed in a collection entitled 'Select Airs and Dialogues,' fol. 1653. 'Divine Services and anthems,' the words whereof are in James Clifford's Collection, Lond. 1663. He also composed music to sundry of the Odes of Horace, and to some select passages in Ausonius, Claudian, Petronius Arbiter, and Statius, these were never published, but are extant in a manuscript volume curiously bound in blue Turkey leather, with silver clasps, which the doctor presented to the university with an injunction

junction that no person should be permitted to peruse it till after his decease. It is now among the archives of the Bodleian library.

It appears that Dr. Wilson was a man of a facetious temper, and Wood has taken occasion from this circumstance to represent him as a great humourist, and a pretender to buffoonery: most people know that a humourist and a man of humour are two very different characters, but this distinction did not occur to Anthony. Henry Lawes has given a much more amiable, and probably a truer portrait of him in the following lines, part of a poem prefixed to the Psalterium Carolinum:

- ' From long acquaintance and experience, I
- ' Could tell the world thy known integrity;
- ' Unto thy friend; thy true and honest heart,
- ' Ev'n mind good nature, all but thy great art,
- ' Which I but dully understand.'

## C H A P. V.

**B**ENJAMIN ROGERS was the son of Peter Rogers of the chapel of St. George at Windsor; he was born at Windsor, and was first a chorister under the tuition of Dr. Nathaniel Giles, and afterwards a clerk or singing-man in that chapel: after that he became organist of Christ-Church Dublin, and continued in that station till the rebellion in 1641, when being forced thence, he returned to Windsor, and again became a clerk in St. George's chapel; but the troubles of the times obliging him to quit that station, he subsisted by teaching music at Windsor, and on an annual allowance, which was made him in consideration of the loss of his place. In 1653 he composed *Airs* of four parts for Violins, which were presented to the archduke Leopold, afterwards emperor of Germany, and were often played before him to his great delight; he being himself an excellent musician.

Mr. Rogers was favoured in his studies by Dr. Nathaniel Ingelo, a fellow of Eton college, who in the year 1653 being appointed chaplain to lord commissioner Whitelocke, ambassador to Sweden, took with him thither some compositions for instruments, which were oftentimes played before queen Christina, and greatly admired,

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not only by her majesty, but by the Italian musicians her servants \*. Afterwards, viz. in the year 1658, the same Dr. Ingelo recommended his friend Rogers to the university of Cambridge, and having obtained a mandate from Cromwell for that purpose, he was admitted to the degree of bachelor in music of that university.

In the year 1662, October 21, Mr. Rogers was again appointed a clerk of St. George's chapel at Windsor, with an addition of half the salary of a clerk's place besides his own, and also an allowance of twenty shillings per month out of the salary of Dr. Child, in consideration of his performing the duty of organist whenever Child was absent; and about the same time he was appointed organist of Eton college. All these places he held until a vacancy happening in Magdalen college, he was invited thither by his friend Dr. Thomas Pierce, and appointed organist there; and in 1669, upon the opening the new theatre, he was created doctor in music. In this station he continued till 1685, when being ejected, together with the fellows, by James II. the society of that house allowed him a yearly pension, to keep him; as Wood says, from the contempt of the world, adding, that in that condition he lived in his old age in a skirt of the city of Oxon. unregarded.

The works of Dr. Rogers enumerated by Wood are of small account, being only some compositions in a collection entitled 'Court Ayres, consisting of Pavans, Almagnes, Corants, and Sarabands of two parts,' by him, Dr. Child, and others, Lond. 1655, octavo, published by Playford; and some hymns and anthems for two voices in a collection entitled *Cantica Sacra*, Lond. 1674, and others in the *Psalms and Hymns of four parts*, published by Playford. But his services and anthems, of which there are many in our cathedral books, are now the most esteemed of his works, and are justly celebrated for sweetness of melody and correctness of harmony.

Wood concludes his account of him in these words: 'His compositions for instrumental music, whether in two, three, or four parts, have been highly valued, and were always 30 years ago or more, first called for, taken out and played, as well in the public

\* Whitelocke in the account of that embassy lately published, frequently mentions the applause given by the queen and her servants to what he calls his music, but he has forborne to mention to whom that applause was due, or even hinted that the author of it was Dr Rogers. Whitelocke pretended to skill in music; he says that while he was in Sweden he had music in his family, and frequently performed a part. Vide *supra* pag. 50, in not. an air of his composition.

\* music--

' music-school, as in private chambers ; and Dr. Willson the professor, the greatest and most curious judge of music that ever was, usually wept when he heard them well performed, as being wrapt up in an extacy, or if you will, melted down, while others smiled, or had their hands and eyes lifted up at the excellency of them.'

Upon the restoration of Charles II. the city of London having invited the king, the dukes of York and Gloucester, and the two houses of parliament to a feast at Guildhall, Mr. Rogers was employed to compose the music ; Dr. Ingelo upon this occasion wrote a poem intitled Hymnus Eucharisticus, beginning ' Exultate justi in Domino,' this Mr. Rogers set in four parts \*, and on Thursday the fifth day of July, 1660, it was publicly performed in the Guildhall, and Mr. Rogers was amply rewarded for his excellent composition.

JOHN JENKINS, a native of Maidstone in Kent, was one of the most celebrated composers of music for viols during the reigns of Charles the First and Second. He was patronized by Deerham of Norfolk, Esq. and by Hamon L'Esrange of the same county, a man of very considerable erudition. In the family of this gentleman Jenkins resided for a great part of his life, following at the same time the profession of a private teacher of music. His compositions are chiefly Fantasias for viols of five and six parts, which, as

\* Of this hymn, those stanzas which are daily sung by way of grace after meat at Magdalen college Oxford, are part: they begin at ' Te Deum Patrem colimus.' Of the other compositions above spoken of, and of the reception they met with abroad, mention is made in a letter from Mr. Rogers to his intimate friend Anthony Wood, dated April 9, 1695, from his house in New-Inn Hall Lane, Oxon. from which the following is an extract.

' According to your desire when you were at my house last week, I have herewith made some addition to what I formerly gave you, viz.

' That Dr. Nathaniel Ingelo going into Swedenland as chaplaine to the lord ambassador to Christina the queen, he did then present to the said queen two sets of musique which I had newly made, being four parts, viz. 2 treble violins, tenor, bass in F#mi key, which were played often to her majesty by the Italians her musicians to her great content.

' There are also several sets of his of two parts for the violins called Court-masquing Ayres, printed by John Playford at the Inner Temple in the year 1662, which were sent into Holland by the said John Playford, and played there by able masters to the States General at the conclusion of the treaty of peace, when the Lord Hollis went over ambassador there; which were so well liked off, that the noblemen and others at the playing thereof did drink the great summer of wine to Minehere Rogers of England: this account I had of Mr. John Ferris of Magdalen college, who was there at that time, and one of the performers thereof.'

The letter above written is signed Ben. Rogers, and directed to his worthy friend Anthony Wood, at his house over-against Merton College; the design of the letter is evidently to satisfy Wood in a request to have an account of the doctor's compositions; and therefore, notwithstanding the use of the pronoun *his* for *mine*, the compositions of two parts for violins abovementioned, must be understood to be the doctor's own, and as such they are mentioned in Wood's account of him in the Fassi Oxon. vol. II. col. 174.

Wood asserts, were highly valued and admired, not only in England, but beyond seas. He set to music some part of a poem entitled *Theophila*, or *Love's Sacrifice*, written by Edward Benlowes, Esq. and printed at London, in folio, 1651; and many songs.

Notwithstanding that Jenkins was so excellent a master, and so skilful a composer for the viol, he seems to have contributed in some degree to the banishment of that instrument from concerts, and to the introduction of music for the violin in its stead. To say the truth, the Italian style in music had been making its way into this kingdom even from the beginning of the seventeenth century; and though Henry Lawes and some others affected to condemn it, it is well known that he and others were unawares betrayed into an imitation of it; Walter Porter published '*Airs and Madrigals with a Thorough-bass for the Organ, or Theorbo-lute, the Italian way*;' even Dr. Child, whose excellence lay in the composition of church-music, disdained not to compose psalms after the Italian way, and Deering gave wholly into it, as appears by his *Cautiones Sacræ*, and his *Cantica Sacra*, the one published in 1597, the other in 1618. Others professed to follow the Italian vein, as it was called; and to favour this disposition a collection of Italian airs was published about the beginning of king Charles the Second's reign, by one Girolamo Pignani, then resident in London, intitled '*Scelta di Canzonette Italiane de piu autori: dedicate a gli amatori della musica*;' after which the English composers, following the example of other countries, became the imitators of the Italians.

In compliance therefore with this general prepossession in favour of the Italian style, Jenkins composed twelve Sonatas for two violins and a bass, with a thorough-bass for the organ, printed at London about the year 1660, and at Amsterdam in 1664; and these were the first compositions of the kind by an Englishman. Jenkins lived to about the year 1680. He is mentioned in terms of great respect by Christopher Simpson, in his *Compendium of Practical Music*; and there is a recommendatory epistle of his writing prefixed to the first edition of that work printed in 1667. Wood says he was a little man, but that he had a great soul.

Musicians of eminence in the reign of Charles I. besides those already noticed were

ADRIAN BATTEN, a singing-man of St. Paul's, and a celebrated composer of services and anthems, of which there are many in *Barnard's*



nard's Collection; as are also the words of many anthems composed by him in that of Clifford.

JOHN CAERWARDEN, a native of Hertfordshire, of the private music to king Charles I. a noted teacher on the viol, but a harsh composer.

RICHARD COBB, organist to Charles I. till the rebellion, when he betook himself to the teaching of music.

Dr. CHARLES COLMAN, a gentleman of the private music to king Charles I. after the rebellion he taught in London, improving the lyra-way on the viol. Dr. Colman, together with Henry Lawes, Capt. Cook, and George Hudson, composed the music to an entertainment written by Sir William D'Avenant, intended as an imitation of the Italian opera, and performed during the time of the usurpation at Rutland-house in Charter-house yard. Dr. Colman died in Fetter-lane, London.

WILLIAM CRANFORD, a singing-man of St. Paul's, the author of many excellent rounds and catches in Hilton's and Playford's Collections. He composed that catch in particular to which Purcell afterwards put the words ' Lets lead good honest lives, &c.'

JOHN GAMBLE, apprentice to Ambrose Beyland, a noted musician, was afterwards musician at one of the play-houses; from thence removed to be a cornet in the king's chapel. After that he became one in Charles the Second's band of violins, and composed for the theatre. He published ' Ayres and Dialogues to the Theorbo and ' bas Viol,' fol. Lond. 1659. Wood, in his account of this person, Fasti, vol. I. col. 285, conjectures that many of the songs in the above collection were written by the learned Thomas Stanley, Esq. the author of the History of Philosophy, and seemingly with good reason, for they resemble, in the conciseness and elegant turn of them, those poems of his printed in 1651, containing translations from Anacreon, Bion, Moschus, and others.

WILLIAM HOWES, born near Worcester, where he was bred up with the waits, became one of the choir of Windsor till the rebellion, when he followed the king to Oxon. and was a singing-man of Christ-Church; he returned after the wars to Windsor, and had a soldier's pay allowed him to subsist on, till the restoration resettled him in both places, he was afterwards a cornet in the king's chapel. He died at Windsor, and was buried in St. George's chapel yard.

GEORGE

GEORGE JEFFERIES, organist to Charles I. when he was at Oxon. 1643, servant to Lord Hatton of Kirby in Northamptonshire, where he had lands of his own, was succeeded in the king's chapel by Edward Low. His son Christopher Jefferies, a student of Christ-Church, 'played well on the organ.

RANDAL or RANDOLPH JEWIT, a scholar of Orlando Gibbons, and bachelor in music of the university of Dublin, was organist of Christ-Church Dublin, succeeding in that station Thomas Bateson, before spoken of. In 1639 he quitted it, and Benjamin, afterwards Dr. Rogers, was appointed in his room, upon which Jewit returned to England, and became organist of Winchester, where he died, having acquired great esteem for his skill in his profession.

EDWARD LOW, originally a chorister of Salisbury, afterwards organist of Christ-Church, Oxon. and professor of music, first as deputy to Dr. Wilson, and afterwards appointed to succeed him. He succeeded George Jefferies as organist of the chapel royal, he died at Oxford the eleventh of July, 1682, and lies buried in the Divinity chapel joining to Christ-Church there. He published in 1661 'Short directions for the performance of Cathedral Service,' of which, as also of the author, there will be further occasion to speak.

RICHARD NICHOLSON, organist of Magdalen college, Oxford, was admitted to the degree of bachelor in music of that university in 1595. He was the first professor of the musical praxis in Oxford under Dr. Heyther's endowment, being appointed anno 1626. He died in 1639, and was the author of many madrigals, and of one of five parts, printed in the Triumphs of Oriana.

ARTHUR PHILLIPS was made a clerk of New College Oxford, at the age of seventeen; after that he became organist of Magdalen college, took the degree of bachelor of music in that university, and upon the decease of Richard Nicholson, Dr. Heyther's professor, in 1639, was elected to succeed him. Upon the breaking out of the rebellion he went abroad, and after changing his religion for that of Rome, was retained by Henrietta Maria queen of England, then in France, as her organist, but being dismissed her service, he returned hither, and was entertained in the family of Caryl, a gentleman of the Romish persuasion in Suffex. His vocal compositions of two and three parts are said to have great merit, but we know not that any of them are extant in print. Wood asserts that this person was nearly related

related to, if not descended from, the famous Peter Phillips, organist to the archduke and archduchess Albert and Isabel, of whom an account is herein before given.

WALTER PORTER, a gentleman of the chapel royal to Charles I. and master of the choristers at Westminster. He suffered in the time of the rebellion, and was patronized by Sir Edward Spencer: his works are 'Aires and Madrigals for two, three, four, and five voices, with a thorough-bass for the organ or Theorbo-lute, the 'Italian way,' printed in 1639; Hymns and Motets for two voices, 1657; and the Psalms of Mr. George Sandys composed into music for two voices, with a thorough-bass for the organ, printed about the year 1670.

THOMAS WARWICK, organist of the abbey-church of St. Peter's Westminster, and also one of the organists of the royal chapel. This person, as Tallis had done before him, composed a song of forty parts, which was performed before king Charles I. about the year 1635. by forty musicians, some the servants of his majesty, and others, of whom Benjamin, afterwards Dr. Rogers, was one. He was the father of the noted Sir Philip Warwick, secretary of the treasury in the reign of Charles II.

During that period, which commenced at the beginning, and terminated with the middle of the seventeenth century, the English seem to have possessed a style of their own; at least it may be said that till towards the year 1650 our music had received no stronger a tincture from that of Italy than must be supposed necessarily to result from the intercourse between the two countries; and this too was considerably restrained by those civil commotions which engaged the attention of all parties, and left men little leisure to enjoy the pleasures of repose, or to cultivate the arts of peace. Upon the restoration of the public tranquility, the manners of this country assumed a new character; theatrical entertainments, which had long been interdicted, ceased to be looked on as sinful, and all the arts of refinement were practised to render them alluring to the public. To this end, instead of those obscure places, where tragedies and comedies had formerly been represented, such as the Curtain near Shoreditch\*, the

\* At this theatre Ben Jonson was an actor; it was situated near the north-east corner of Upper Moorfields, and behind Hog-lane; the whole neighbourhood, for want of another name, is called the Curtain, which some have mistaken for the term Curtain used in tor-  
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Magpye in Bishopsgate-street, and the Globe on the Bank-side, Black-Friars, theatres were erected with scenical decorations, and women were introduced as actors on the stage.

The state of dramatic music among us was at this time very low, as may well be inferred from the compositions of Laneare, Coperaio, Campion, and others to court masques in the reign of king James I. and from the music to Milton's *Comus* by Lawes; and yet each of these was in his time esteemed an excellent musician: this general disparity between ecclesiastical and secular music is thus to be accounted for: in this country there are not, as in Italy and elsewhere, any schools where the latter is cultivated; for, to say the truth, the only musical seminaries in England are cathedral and collegiate foundations; and it is but of late years that the knowledge of the science was to be attained by any other means than that course of education and study which was calculated to qualify young persons for choral service; it is notorious that the most eminent composers for the theatre for some years after the Restoration, namely, Lock, Purcell, and Eccles, had their education in the royal chapel\*; and till the time of which we are now speaking, and indeed for some years after, he was held in very low estimation among musicians, who had not distinguished himself by his compositions of one kind or other for the church. From this propensity to the study of ecclesiastical music it naturally followed that the national style was grave and austere; for this reason the blandishments of the Italian melody were looked on with aversion, and branded with the epithets of wanton and lascivious, and were represented as having a tendency to corrupt the manners of the people. It is very difficult to annex correspondent ideas to these words, as they respect music; we can only observe how the principle operated in the compositions of those masters who affected to be influenced by it; and here we shall find that it laid such restrictions on the powers of invention, that all discrimination of style ceased. In all the several collections of songs, airs, and dialogues published between the years 1600 and 1650, the words might, without, imagining that some little fortress was formerly erected there, but it is taken from the sign of the theatre, which was a green curtain. Vide *Athen. Oxon.* vol. I. col. 608.

\* This circumstance gave occasion to Tom Brown to say that the men of the musical profession hang between the church and the playhouse like Mahomet's tomb between the two loadstones. Works of Mr. Thomas Brown, vol. II. page 301, in a letter of Dr. Blow to Henry Purcell, in answer to one feigned to be written from among the dead.

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without the least injury to the sense, be set to any airs of a corresponding measure; and with regard to melody, he must have no ear that does not prefer a modern ballad tune to the best air among them.

The defects in point of melody under which the music of this country so long laboured, may justly be ascribed to the preference given to harmony; that is to say, to such compositions, namely, madrigals and fantasias for viols in five and six parts, as were the general entertainment of those who professed to be delighted with music; and these had charms sufficient to engage the attention not only of learned, but even of vulgar ears: The art of singing had never been cultivated in England with a view to the improvement of the voice, or the calling forth those powers of expression and execution, of which we at this time know it is capable; and as to solo-compositions for instruments, the introduction of such among us was at a period not much beyond the reach of the memory of persons yet living.

In Italy the state of music was far different; the invention of the opera had introduced a new species, differing from that of the church, in regard that it admitted of all those graces and ornaments, which, as they tended rather to gratify the sense than improve the affections, it had been the business of councils, and the care of bishops and pastors to exclude from divine worship. In the musical entertainments of the theatres it was found that the melody of the human voice, delightful as it naturally is, was in males capable of improvement by an operation which the world is at this day well aware of; as also that in the performance on single instruments the degrees approaching towards perfection were innumerable, and were generally attained in a degree proportioned to the genius and industry of all who were candidates for the public favour.

The applauses, the rewards, and other encouragements given to distinguished performers, excited in others an emulation to excel; the effects whereof were in a very short time discerned: It was about the year 1590 that the opera is generally supposed to have had its rise; and by the year 1601, as Scipione Cerreto relates\*, the number of performers celebrated for their skill in single instruments, such as the lute, the organ, viol d'arco, chitarra, viol da gamba, trumpet, cornet, and harp, in the city of Naples only, exceeded thirty†.

\* Della Pratica Musica, pag. 157.

† In Coriat's *Crudities* the author mentions his hearing in the year 1608, at St. Mark's church at Venice, the music of a treble viol, so excellent that no man could surpass it.

It was scarce possible but that a principle thus uniformly operating through a whole country, should be productive of great improvements in the science of melody, or that the style of Italy, where they were carrying on, should recommend itself to the neighbouring kingdoms; the Spaniards were the first that adopted it, the French were the next, and after them the Germans.

He also gives a description of a musical performance in the same city in honour of St. Roche, at which he was also present; and celebrates as well the skill and dexterity of many of the performers as the music itself, which he says was such as he would have gone an hundred miles to hear. The relation is as follows:

\* This feast consisted principally of musick, which was both vocall and instrumentall, so good, so delectable, so rare, so admirable, so superexcellent, that it did even ravish and stupifie all those strangers that never heard the like. But how others were affected with it I know not; for mine owne part I can say this, that I was for the time even rapt up with Saint Paul into the third heaven. Sometimes there sung sixteene or twenty men together, hauing their master or moderator to keepe them in order; and when they sung, the instrumentall musitians played also. Sometimes sixteene played together vpon their instruments, ten fagbuts, foure cornets, and two violdegambas of an extraordinary greatnesse; sometimes tenne, fixe fagbuts, and foure cornets; sometimes two, a cornet and a treble viol. Of those treble viols I heard three severall there, whereof each was so good, especially one that I obserued aboue the rest, that I neuer heard the like before. Those that played vpon the treble viols, sung and played together, and sometimes two singular fellows played together vpon Theorboes, to which they sung also, who yielded admirable sweet musicke, but so still that they could scarce be heard but by those that were very neare them. These two Theorbists concluded that night's musicke, which continued three whole howers at the least. For they beganne about five of the clocke, and ended not before eight. Also it continued as long in the morning: at every time that every severall musike played, the organs, whereof there are seven faire paire in that roome, standing al in a rowe together, plaied with them. Of the fingers there were three or foure so excellent that I thinke few or none in Christendome do excell them, especially one, who had such a peerlesse and (as I may in a manner say) such a supernaturall voice for sweetnesse, that I thinke there was neuer a better finger in all the world, insomuch that he did not onely giue the most pleasant contentment that could be imagined, to all the hearers, but also did as it were astonish and amaze them. I alwaies thought that he was an eunuch, which if he had beene, it had taken away some part of my admiration, because they do most commonly sing passing wel; but he was not, therefore it was much the more admirable. Againe it was the more worthy of admiration, because he was a middle aged man, as about forty yeares old. For nature doth more commonly bestowe such a singulartie of voice vpon boyes and striplings, then vpon men of such yeares. Besides it was farre the more excellent, because it was nothing forced, strained, or affected, but came from him with the greatest facilitie that euer I heard. Truly I thinke that had a nightingale beene in the same roome, and contended with him for the superiouritie, something perhaps he might excell him, because God hath granted that little birde such a priuiledge for the sweetnesse of his voice, as to none other: but I thinke he could not much. To conclude, I attribute so much to this rare fellow for his singing, that I thinke the country where he was borne, may be as proude for breeding so singular a person as Smyrna was of her Homer, Verona of her Catullus, or Mantua of Virgil: but exceeding happy may that citie, or towne, or person bee that possesseth this miracle of nature. These musitians had bestowed vpon them by that company of Saint Roche an hundred duckats, which is twenty three pound fixe shillings eight pence sterling. Thus much concerning the musicke of those famous feastes of Saint Lawrence, the Assumption of our Lady, and Saint Roche. Coriart's Crudities, page 250.

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In England, for the reasons above given, it met at first with a cool reception, and Coperario, who went to Italy purposely for improvement, brought very little back but an Italian termination to his name. Lawes disclaimed all imitation of the Italians, though he was the first who attempted to introduce recitative among us, a style of music confessedly invented by Giulio Caccini, a musician of that country. Lawes's favourite song of *Ariadne in Naxos* is no other than a cantata, but how inferior it is to those of Cesti and others any one will determine who is able to make the comparison.

Other of our musicians who were less attached to what was called the old English style, thought it no diminution of their honour to adopt those improvements made by foreigners which fell in with that most obvious distinction of music into divine and secular, and which had before been recognized in this kingdom in compositions of Allemands, Corantos, Pavans, Passamezzos, and other airs borrowed from the practice of the Germans and Italians. Even the grave Doctors Child and Rogers, both church-musicians, and Jenkins, who is said to have been the glory of his country, disdained not to compose in the Italian vein as it was called; the first of these published Court Ayres after the manner of the Italians, as did also Rogers, and Jenkins composed Sonatas for two violins and a bass, a species of music invented in Italy, and till the time of this author unknown in England. From the example of these men ensued in this country a gradual change in the style of musical composition; that elaborate contexture of parts which distinguished the works of Tye, Tallis, Bird, and Gibbons, was no longer looked on as the criterion of good music, but all the little graces and refinements of melody were studied. To answer particular purposes, the strict rules of harmony were occasionally dispensed with; the transitions from key to key were not uniformly in the same order of succession; and in our melody, too purely diatonic, chromatic passages were introduced to aid the expression, and give scope for variety of modulation; in short, the people of this country, about the middle of the seventeenth century, began to entertain an idea of what in music is termed *fine air*, and seemed in earnest determined to cultivate it with as much zeal as their neighbours.

Nor are we to look on this propensity to innovation as arising from the love of novelty, or that caprice which often leads men to chuse the:

the worse for the better; the improvements in melody and harmony are reciprocal, and both have a necessary tendency to introduce new combinations, and thereby produce variety.

## C H A P. VI.

THE efforts from time to time made by the Italians in the improvement of music, have been deduced to the year 1600; and its progress in other countries has been traced to the same period: it is necessary to observe the same course through the succeeding century, and by memoirs of the lives and works of the most eminent theoretic and practical musicians who flourished during that period, to relate the subsequent refinements, as well in the theory as the practice of the science.

BENEDETTO PALLAVACINO, a native of Cremona, and an eminent composer, was maestro di capella to the duke of Mantua about the year 1600. He is highly celebrated by Draudius, in his *Bibliotheca Classica*, pag. 1630. His works are chiefly madrigals for five and six voices, and in general are very fine.

DOMENICO PEDRO CERONE, a native of Bergamo, and maestro di capella of the royal chapel at Naples, was the author of a very voluminous work written in the Spanish language, and published at Naples in the year 1613, with this title, 'El Melopoeo y Maestro. Tratado de musica theorica y pratica: en que se pone por extenso, lo que uno para hazerse perfecto musico ha menester saber: y por mayor facilidad, comodidad, y claridad del lector, esta repartido en xxii libros \*.'

This book, perhaps the first of the kind ever written in the language of Spain, is a musical institute, and comprehends in it the substance of Boetius, Franchinus, Glareanus, Zarlinus, Salinus, Artusi, Galilei, and, in short, of most of the writers on music who had gone before him. In it are treated of the dignity and excellency of music, of the necessary qualifications in a teacher of the science, and of the reciprocal duties of the master and disciple; in what cases correction may be administered to advantage, and of the reverence due from disciples

\* It seems also to have been published in 1619 at Antwerp. Walth. 152.



to their masters : these, and a great number of other particulars still left to the immediate purpose of teaching music, and yet supported by a profusion of references to the scriptures, the fathers, and to the Greek and Latin classics, make up the first book.

The titles of the several books are as follow : Lib. i. De los Atavios, y Consonancias morales. Lib. ii. De las Curiosidades y antiguallas en Music. Lib. iii. Del Cantollano Gregoriano ò Ecclesiastico. Lib. iv. Del Tono para cantar las Orac. Epist. y Euang. Lib. v. De los Auisos neceff. en Cantollano. Lib. vi. Del Canto metrico, mensural, ò de Organo. Lib. vii. De los Auisos neceff. en canto de Organo. Lib. viii. De las glosas para glosar las obras. Lib. ix. Del Contrapunto comun y ordinario. Lib. x. De los Contrapuntos artificiosos y doctus. Lib. xi. De los mouimientos mas obseruados en la Comp. Lib. xii. De los Auisos necesarios para la perf. Comp. Lib. xiii. De los Fragmentos Musicales. Lib. xiv. De los Canones, Fugas, y de los Contr. à la xij. &c. Lib. xv. De los Lugares comunes, Entradas y Clausulas, &c. Lib. xvi. De los Tonos en Canto de Organo. Lib. xvii. Del Modo, Tiempo, y Prolacion. Lib. xviii. Del valor de las notas en el Ternario. Lib. xix. De las Proporciones, y comp. de diuersos Tiempos. Lib. xx. La declaracion de la Miffa Lomme armè de Pre-nestina. Lib. xxi. De los Conciertos, e instrum. music y de su temple. Lib. xxii. De los Enigmas musicales.

In the fifty-third chapter of his first book Cerone enquires into the reasons why there are more professors of music in Italy than in Spain ; and these he makes to be five, namely, 1. The diligence of the masters. 2. The patience of the scholars. 3. The general affection which the Italians entertain for music ; and this he illustrates by an enumeration of sundry persons of the nobility in Italy who had distinguished themselves by their skill in music, and had been the authors of madrigals and other musical compositions, particularly the Count Nicolas De Arcos, the Count Ludovico Martinengo, the Count Marco Antonio Villachara, Geronimo Branchiforte Conde de Camerata, Carlo Gesualdo, Principe de Venosa, Alexander Gonzaga, duke of Mantua, and Andrew Aquaviva, duke of Atri, the author of a learned treatise on music published in 1528. Under this head he takes occasion to celebrate the liberality of Philip III. the then reigning king of Spain towards musicians ; as an instance whereof he says that of chapel-masters and organists under him, some had salaries of three

three hundred, and some of five hundred ducats a year. The fourth reason assigned by him is the great number of academies in Italy for the study of music, of which he says there are none in Spain, excepting one founded by Don Juan de' Borja, Major Domo to the empress Donna Maria de Austria, sister of Philip II. king of Spain. The fifth reason he makes to be the continual exercise of the Italian masters in the art of practical composition.

These reasons of Cerone sufficiently account for the small number of musicians which Spain has produced in a long series of years; but though it be said that during that interval between the time when St. Isidore, bishop of Sevil lived, and that of Salinas, we meet with no musician of eminence a native of Spain excepting Bartholomæus Ramis, the preceptor of Spataro, already mentioned, and Don Blas, i. e. Blasius Rosetta \*, Christopher De Morales, and Thomas a Sancta Maria; nor indeed with any intimation of the state of the science in that country, yet at the time that Salinas published his treatise *De Musica* the Spaniards are remarked to have applied themselves to the study of the science with some degree of assiduity. The first musician of eminence among the Spaniards after Salinas seems to have been Gonçalo Martinez, and after him Francesco de Montanos: this person was a portionist or pensioner and maestro di cappella in the church of Valladolid for the space of thirty-six years; he was the author of a treatise entitled '*Arte de Musica theorica y practica*,' published in 1592; and of another entitled '*Arte de Contollano*,' published at Salamanca in 1610, to whom succeeded Sebastian Raval, a celebrated composer.

After this apology for the low state of music in his country, Cerone proceeds to explain the nature of the ancient system of music, making use of the several diagrams that occur in the works of Franchinus, Glareanus, Salinas, Zarlino, and other writers; he then proceeds to teach the precepts of the Cantus Gregorianus, following herein that designation of the ecclesiastical tones, and the method of singing the offices which is to be found in the works of Franchinus. From

\* Rosetta was the author of a treatise published in 1529, entitled '*Rudimenta Musices, de triplici musices specie, de modo debite solvendi divinum pensum & de auferendis nonnullis abusibus in templo Dei*.' Christopher Morales was an excellent composer of madrigals about the year mentioned before. Thomas a Sancta Maria was a native of Spain, being born at Madrid, and a Dominican monk; he lived a very few years before Salinas, and in the year 1565 published at Valladolid a work entitled '*Arte de tanner fantasia para tecla viguela y todo instrumentado de tres o quatro ordines*.'

these

these he proceeds to the practice of singing, and the Cantus Mensurabilis, next to the precepts of Counterpoint, or plain and figurate Descant, and then to fugue and canon.

Towards the end of this book he treats of the proportions in music, giving the substance of all that is said by other writers on that branch of the musical science.

In the twenty-first book he speaks of musical instruments, which he divides into three classes, namely the pulsatile, which he calls *Instrumentos de golpe*, comprehending the *Atambor*, *Symphonia*, *Gystro*, *Crotal*, *Ciembalo*, *Tintinabulo*, *Pandero*, and *Ataval*. Under the head of wind-instruments he ranks the *Chorus*, *Tibia* or *Flute*, the *Sambuca*, *Calamo*, *Sodelina* or *Gayta*, the *Syringa* or *Fistula*, the *Chirimia*, *Trompeta*, *Sacabuche*, *Corneta*, *Regal*, *Organo*, *Fagote*, *Cornamusa*, *Cornamuda*, *Dulçayna*, and *Doblado*. Lastly, in the class of stringed instruments he places the *Sistro comun*, *Psalterio*, *Accetabulo*, *Pandura*, *Dulcemiell*, *Rebequina* or *Rabel*, *Vihuela*, *Violon*, *Lyra*, *Cythara* or *Citola*, *Quitarra*, *Laud*, *Tyorba*, *Arpa*, *Monochordio*, *Clavichordio*, *Cymbalo*, and *Spineta*. He speaks also of the temperature of the lute, and delivers the sentiments of the various writers on that controverted subject.

The twenty-second and last book is affectedly mysterious; it consists of a great variety of musical enigmas as he calls them, that is to say, *Canons* in the forms of a cross, a key, and a sword, in allusion to the apostles Peter and Paul; others that have a reference to the figure of a balance, a piece of Spanish coin, a *speculum*, a chess-board, and one resolvable by the throwing of dice.

It appears very clearly from this work of Cerone that the studies of the Spanish musicians had been uniformly directed towards the improvement of church-music; and for this disposition there needs no other reason than that in Spain, music was a part of the national religion; and how tenacious they were of that formulary which St. Gregory had instituted for the use of the Latin church, may be inferred from a fact related in a preceding part of this history, to wit, that a contest for its superiority divided the kingdom, and was at length determined by the sword.

With this predilection in favour of ecclesiastical, it cannot be supposed that secular music could meet with much encouragement in Spain. In this huge volume, consisting of near twelve hundred

pages, we meet with no compositions for instruments, all the examples exhibited by the author being either exercises on the ecclesiastical tones, or motets, or Ricercatas\*, and such kind of compositions for the organ; neither does he mention, as Scipione Ceretto, Merfennus, Kircher, and others have done, the names of any celebrated performers on the lute, the harp, the viol, or other instruments used in concerts.

The common musical diversifements of the Spaniards seem to have been borrowed from the Moors, who in a very early period had gained a footing in Spain, and given a deep tincture to the manners of the people; these appear to be songs and dances to instruments confessedly invented by the Arabians, and from them derived to the Moors, such as the Pandora, the prototype of the lute; and the Rebec, a fiddle with three strings, and to which most of the songs in Don Quixote are by Cervantes said to have been sung. As to their dances, excepting the Pavan, which whether it be of Spanish or Italian original is a matter of controversy, the most favourite among the Spaniards till lately have been the Chacone and Saraband† and that these were brought into Spain by the Moors, seems to be agreed by all that have written on music.

In the enumeration of instruments by Cerone mention is made of the guitar, Ital. Chittara, an appellation well known to be derived from the word Cithara. The form of the guitar is exhibited by Merfennus in his Harmonics, lib. I. De Instrumentis harmonicis, pag. 25, and is there represented as an instrument so very broad as to be almost circular; the same author also gives the figure of an instrument longer in the body than the former, and narrower in the middle than at the extremities, somewhat resembling a viol, and this he calls the Cithara Hispanica or Spanish Guitar ‡.

\* RICERCATA, a term derived from the Italian verb Ricercare, to search or enquire into, signifies in the language of musicians, though improperly, a prelude or Fantasia for the organ, harpsichord, or Theorbo; they are generally extempore performances, and in strictness, when committed to writing, should, as should also voluntaries, be distinguished by some other appellation. Vide Dictionnaire de Musique par Brogiard.

† Besides the dances abovementioned there is one called the Fandango, which the Spaniards are at this time fond of even to madness, the air of it is very like the English hornpipe: it is danced by a man and woman, and consists in a variety of the most indecent gesticulations that can be conceived.

‡ About the year 1730 a teacher of the guitar, an Italian, arrived at London, and posted up in the Royal Exchange a bill inviting persons to become his scholars: it began thus: 'De delectabil music alit Chittara fit te gantiman e ladis camera' the bill had at the top of it the figure of the instrument miserably drawn, but agreeing with that in Merfennus. The poor man offered to teach at a very low rate, but met with none that could be prevailed on to learn of him.

This

This instrument by numberless testimonies appears for some ages back to have been the common amusement of the Spanish gentlemen: Quevedo, an eminent Spanish writer of the last century, relates the adventures of a very accomplished gentleman, but a great humourist, one who in the day time constantly kept within doors, excluding the light of heaven from his apartments, and walked the streets of Madrid by night with his guitar, on which he had arrived at great perfection, imitating in this particular the practice of the young nobility and gentry of Spain, who followed it as the means of recommending themselves to the notice and favour of their mistresses.

For this instrument there are extant many collections of lessons composed by Spaniards and others. Merfennus mentions one published in 1626 by Ludovico de Briçenneo, entitled 'Tanner & Templar la Guitarra;' another written by Ambrosius Colonna of Milan, published in 1627, entitled 'Intavolatura di Cithara Spagnola,' containing many airs, viz. Passacalli tam simplices quam Passiegati, Chiacone, Zarauande, Folias, Spagnolette\*, Pauagnilie Aria, Monache, Paffe-mezzi, Romanescha, Corrente, Gagliarda, Toccata, Nizarda, Sinfonia, Balletto, Capriccio, & Canzonette.

ROMANO MICHIELI, [Lat. Michaelius Romanus,] maestro di cappella in the church at Venice called Cathedrale de Concordia. He published at Venice a *Compieta* for six voices. This author is celebrated for his skill in the composition of canon, an example whereof in a canon for nine choirs or thirty-six voices is inserted in Kircher's *Musurgia*, tom. I. pag. 584. But his most celebrated work is a book entitled '*Musica vaga ed artificiosa*,' published at Venice in 1615, in which the subject of canon is very learnedly discussed and explained by a variety of examples. In the preface to this book are contained

\* Of the several airs above enumerated a particular description will be given hereafter, at present it may not be improper to mention that the Chacone is supposed to have been invented by the Arabians, and the Saraband by the Moors; the Follia is so particularly of Spanish original, that in music-books it is frequently called *Follia di Spagna*. Grassineau has given a very silly description of it, styling it a particular sort of air called *Fardinal's Ground*, which mistake is thus to be accounted for: about the year 1690 there resided at the court of Hanover, in quality of concert-master, a musician named Farinelli. Corelli being then at Hanover, Farinelli gave him a ground to compose on; and the divisions by him made thereon, to the number of twenty-four, make the twelfth of his solos, and is termed *FOLLIA*. Corelli had the practice of the Spanish musicians in his eye, the *Follia di Spagna*, being nothing else than a certain number of airs in different measures composed on a ground bass. Vivaldi also has composed a sonata consisting of divisions on the same ground, and called it *Follia*. See his Sonatas for two violins and a bass opera prima.

memoirs of the most celebrated musicians living in Italy at the time of writing it.

JOHANN WOLTZ, organist of Heilbrun, an imperial town in the dukedom of Wirtemberg, and also a burgher thereof, was the publisher of a work printed at Basil in 1617, entitled 'Novam musices organices tabulaturam,' being a collection of motets and also fugues and canzones, gathered from the works of the most famous musicians and organists of Germany and Italy. In the dedication of this book to the magistrates of Heilbrun the author takes notice that he had been organist there forty years, and that his son had succeeded him. He was esteemed one of the most skilful organists of his time; nevertheless there are no compositions of his own extant, a circumstance much to be lamented.

LUDOVICO VIADANA, maestro di cappella at first of the cathedral church of Fano, a small city situate in the gulph of Venice in the duchy of Urbino, and afterwards of the cathedral of Mantua, is celebrated for having about the year 1605 improved music by the invention of the figured or thorough-bass. Printz has given a relation of this fact in the following terms: 'In the time of Viadana, Motets abounded with fugues, syncopations, the florid and broken counterpoint, and indeed every kind of affectation of learned contrivance; but as the composers seemed more to regard the harmony of the sounds than the sense of the words, adjusting first the one, and leaving the other to chance, such confusion and irregularity ensued, that no one could understand what he heard sung; which gave occasion for many judicious people to say, "*Musicam esse inanem sonorum strepitum.*" Now this ingenious Italian organist and skilful composer, (who, as Christopher Demantius relates, was able to raise more admiration in the minds of the hearers with one touch upon the organ, than others with ten) perceiving this, he took occasion to invent monodies and concerts, in which the text, especially aided by a distinct pronunciation of the singer, may well and easily be understood. But as a fundamental bass was necessarily required for this purpose, he took occasion from that necessity to invent that compendious method of notation which we now call continued or thorough-bass.'

Draudius has mentioned several works of Viadana, among which are the following: 1. 'Opus musicum sacrorum Concentuum, qui & unica

'unica voce, nec non duabus, tribus, & quatuor vocibus variatis  
'concinentur, una cum basso Cont. ad Organum applicato,' an. 1612.  
2. 'Opera omnia sacrorum Concentuum, 1, 2, 3, & 4 vocum cum  
'Basso continuo & generali, Organo applicato, novæque inventione  
'pro omni genere & sorte Cantorum & Organistarum accommodatâ.  
'Adjunctâ insuper in Basso generali hujus novæ inventionis instruc-  
'tione & succinctâ explicatione. Latine, Italice, & Germanice, an.  
'1613 (item an. 1620) \*.'

CLAUDIO MONTEVERDE, maestro di cappella of the church of St. Mark at Venice †, was a famous composer of motets and madrigals, and flourished about the end of the sixteenth and the beginning of the last century. In the year 1600 he became engaged in a dispute with some of the ablest musicians of his time, occasioned by certain madrigals of his, in which the dissonances were taken in a manner not warranted by the practice of other musicians. The particulars of this controversy are related by Artusi in the second part of his treatise 'De Imperfectioni della moderna Musica.' Monteverde is celebrated for his skill in recitative, a style of music of which he may be said to have been one of the inventors; at least there are no examples of recitative more ancient than are to be found in his opera of Orfeo, from which an extract is inserted in the next preceding volume of this work; and indeed it may with truth be said that Monteverde was the father of the theatric style. It seems that before his advancement to the dignity of chapel-master of St. Mark's, he was chapel-master to the duke of Mantua, for he is so styled in his fifth book of madrigals represented at Venice in the year 1612. Monteverde was one of the original members of the Accademia Filomusi, erected

\* It does not appear by the date of any of the above publications that Viadana invented thorough-bass so early as 1605. But as Printz has expressly asserted it, and his testimony has never yet been controverted, it would be too much at this distance of time to question it; nevertheless it may be remarked that within two years as early as the period above assigned, it was practised by another author, namely, Gregory Aichinger, a German, and a voluminous composer, who in 1607 published at Augsburg, 'Cantiones Ecclesiasticas a 3 et 4 voc. nit. einem G. B.' says the relator, i. e. with a general or thorough bass. Walth. 18.

Farther, it has been discovered that the practice of figuring basses was known before the beginning of the sixteenth century: in a work of our countryman Richard Deering, entitled 'Cantiones Sacre quinque vocum,' published at Antwerp in 1597, the bass part is figured with a 6th wherever that concord occurs.

\* Upon a comparison of times it seems probable that he was the immediate successor in that station of Zarlino, who himself succeeded Adrian Willaert.

at Bologna in the year 1622. Some very fine madrigals of his composition are extant in the collections published by Pietro Phaleſio and others, about the year 1600.

ANTONIO CIFRA, a Roman, educated in the ſchool heretofore mentioned to have been inſtituted by Paleſtrina and Nanino, for the inſtruction of youth in muſic; after he had finiſhed his ſtudies was taken into the ſervice of the archduke Charles of Auſtria, brother of the emperor Ferdinand II. After that he became director of the muſic in the German college at Rome, and about the year 1614 was appointed maſtro di cappella of the church of Loretto. He compoſed altogether for the church, and made a great number of maſſes and motets. Milton is ſaid to have been very fond of his compoſitions, and to have collected them when he was in Italy.

PIETRO FRANCESCO VALENTINI, a Roman, and of a noble family, was educated under Paleſtrina and Gio. Maria Nanino, in the ſchool inſtituted by them at Rome; he was an excellent theorift, and, notwithſtanding the nobility of his birth, was neceſſitated to make muſic his profeſſion, and even to play for hire. He was the author of many compoſitions of inſteſtimable value, among the reſt is the canon entitled *Nodus Salomonis*, inſerted in vol. II. page 375, which may be ſung two thouſand ways; this compoſition was once in the poſſeſſion of Antimo Liberati, who eſteemed it as a very great curioſity; not knowing perhaps that the author had given it to Kircher, who publiſhed it in his *Mufurgia*. Valentini was the author of a work publiſhed in 1645, entitled '*La Transformatione di Dafne, Favola morale con due intermedii*'; il primo contiene il ratto di Proſerpina, il ſecondo la cattività nella rete di Venere e Marte. '*La Metra Favola Græca verſificata*; con due intermedii; il primo rappreſentante l'uccifione di Orfeo, & il ſecondo Pitagora, che ritrova la Muſica.'





PAOLO AGOSTINO

DA VALLERANO,

COMPOSITORE.

PAOLO AGOSTINO, a disciple of the same school, was successively organist of Santa Maria Trastevere, St. Laurence in Damaso, and lastly of St. Peter's at Rome. For invention he is said to have surpassed all his contemporaries. His compositions for four, six, and eight choirs are said to have been the admiration of all Rome. He died in 1629, aged thirty-six, and lies buried in the church of St. Michael in Rome. He left a daughter, married to Francesco Foggia, who will be spoken of hereafter.

GIROLAMO

GIROLAMO DIRUTA was a Franciscan friar, and the author of a work entitled 'Il Transilvano, Dialogo sopra il vero modo di sonar 'Organi & Istromenti da penna,' printed at Venice in folio in the year 1625. The author styles himself Organista del Duomo di Chioggia. The design of this his work is to teach the method of playing on the organ and harpsichord. After explaining the scale of music and the characters used in the Cantus Mensurabilis, he remarks the distinction between the organ and the other instruments which are the subject of his discourse: the organ he observes is to be sounded gravely, and at the same time elegantly; other instruments used in concerts and in dancing he says are to be played on with spirit and vivacity. And here he drops a hint that the profane and lascivious music, forbidden to be used in the church by the decree of the council of Trent, consisted in airs resembling dance-tunes, i. e. 'Passe-mezzi, & altre sonate da ballo.'

After some general directions respecting the position of the hand, and the application of the fingers to the instrument, he exhibits a variety of lessons or Toccatàs upon the ecclesiastical tones, some by himself, and the rest by other masters, as namely, Claudio Merulo, Andrea Gabrieli, Luzzasco Luzzaschi, Paolo Quagliati, Gioseffo Guami, and others.

In the course of this dialogue the author takes occasion to mention in terms of the highest respect, Claudio Merulo and Andrea Gabrieli, who seem to have been joint organists of the church of St. Mark at the time of the first publication of this book.

In the year 1622 Diruta published a second part of the Transilvano; this is divided into four books, the first is said to be 'Sopra il vero modo de intaulare ciaschedun Canto.' The second teaches the rules of counterpoint, and the method of composing Fantasia's, of which kind of music he gives a variety of examples, the composition of Luzzasco Luzzaschi, Gabriel Fattorini, and Adriano Bianchieri. The third part treats of the ecclesiastical tones, and of the method of transposing them, and other matters necessary to be known by every organist. The fourth book treats of the method of accompanying in choral service, with the use of the several registers or stops, as they are now called, of the organ.

MICHAEL PRAETORIUS, a musician eminent both in the theory and practice, was a native of Creutzberg, a city, castle, and bailiwick

wick on the river Wena in Thuringia, belonging to the duke of Saxe Eifenach, where he was born on the fifteenth day of February, 1571. Having made a great proficiency in music, he was appointed by Henry Julius, duke of Brunswick, chapel-master, and chamber-organist of his court, and also chamber or private secretary to Elizabeth his consort; after which, being an ecclesiastic by profession, he became prior of the Benedictine monastery of Ringelheim or Ringeln, situated between Goslar and Lichtenberg, in the bishopric of Hildesheim. In the year 1596 he was the forty-eighth of fifty-three organists who were appointed to make trial of an organ then lately erected in the castle-church of Groningen. He was also, but in what part of his life is not ascertained, chapel-master of the electoral court of Dresden; this appears by the superscription of a congratulatory ode in Latin, composed by John Steinmetz, prefixed to the first volume of the *Syntagma Musicum* of Prætorius. The musical compositions of Prætorius are very numerous, and consist of motets, masses, hymns, and other offices in the church service. Besides these he composed a work, intended to consist of four volumes in quarto, but only three were printed, it is entitled *Syntagma Musicum*, and contains a deduction of the progress of ecclesiastical music from its origin to the author's own time, with a description of the several instruments in use at different periods. In the dedication of this work Prætorius complains of the many troubles and fatigues which he had undergone; and perhaps it is to be imputed to these that he left the work imperfect. He died at Wolfenbüttele on the fifteenth day of February, 1621, which day of the month was also that of his nativity, he having just completed the fiftieth year of his age.

HEINRICH SCHUTZ was born on the eighth day of October, 1585, at Kosteritz, a village on the river Elster in Voightland. His grandfather Albrecht Schutz, a privy-councillor, dying in 1591, at Weissenfels, and leaving considerable possessions, Christopher his son removed with his family thither, and was elected a burgomaster of that city. In the year 1599, Heinrich having made a considerable proficiency in music, and having a very fine voice, was introduced to the Count Palatine Moritz at his court of Hesse Cassel, where having distinguished himself, he was by the direction of the Count instructed in languages and the arts. Having perfected himself in the

rudiments of literature and the sciences, he in the year 1607, together with a brother of his, named George, and a son of his father's brother named Heinrich, went to the university of Marburg, and prosecuted the study of the law. In the short space of two years Heinrich Schutz had made so good use of his time, that at the end of it he maintained a public disputation de Legatis, and gained great applause for his learning and acuteness. Soon after this his patron Count Moritz coming to Marburg, Heinrich waited on him, and the Count discovering in him the same propensity to music that had first recommended him to his notice, proposed to him the leaving of the university in order to study music under Giovanni Gabrieli, a most celebrated musician at Venice, promising to bear his expences, and maintain him there. This offer of grace was no sooner made than accepted, Schutz went to Venice, and continued there till the death of his master in 1612. Having made a progress in his studies equal to any of his fellow disciples, he returned back to Hesse Cassel, and the Count Palatine settled on him a pension of two hundred guilders per annum; but not having determined to make music his profession, he betook himself again to the study of the law, which he pursued with great eagerness till the year 1615, when the elector of Saxony, John George, upon occasion of the baptism of the young prince Augustus his son, invited him to his court, and invested him with the dignity of director of his music, at the same time honouring him with a gold chain and medal. Being now settled in an honourable and lucrative employment, Schutz, on the first day of June, 1619, married Magdalen, a young woman whom the original author of this account has distinguished by the description of Christian Wildeck of Saxony's land steward's book-keeper's daughter\*, and by her had two daughters.

In the year 1625 Schutz became a widower; and in the year 1628, having a desire to revisit Italy, he obtained permission for that purpose. While he was abroad his father and also his wife's father died, the one in August, 1631, the other in October in the same year. During his abode at Venice, viz. in 1629, he published a collection of Latin motets with the title of *Sagillarius*.

\* A Designatio Personæ almost as verbose as that with which the visitors of Don Saltero's Museum are amused, when they are shewn Pontius Pilate's wife's chamber-maid's sister's hat.

Soon

Soon after his return to Dresden the electorate of Saxony became the seat of war; not chusing therefore to make that city his residence, Schutz, with the permission of the elector, in the year 1634 accepted an invitation of his Danish majesty to settle at Copenhagen; from thence in 1638 he removed to Brunswic Lunenburgh, and in 1642 returned to Denmark, where he was appointed director of the king's music. Toward the end of his life he became in a great measure deaf, after which misfortune he went very little abroad, betaking himself to the reading of the holy scriptures and the study of theology; yet he did not renounce the study of music, for in this his retirement he composed several very noble works, as namely, some of the Psalms, particularly the hundred and nineteenth, also the history of the Passion as recorded by three of the Evangelists. In his latter years he was afflicted with a diarrhea, with which he struggled for a long time, till at length on the sixth day of November, 1672, a violent attack of that disorder put a period to his days, he being then eighty-seven years and twenty-nine days old, fifty-seven years whereof he had been chapel-master at the court of Saxony.

The works of Schutz are *Historie der Auferstehung Jesu Christi*, in seven books, published at Dresden in 1623, *kleinen geistlichen Concerten*, for 1, 2, 3, 4, and 5 voices, Leipsig, 1636. *Symphoniarum Sacrarum*, the first part, published at Friburg in 1629, by George Hofman, a friend of the author, while he was abroad, dedicated to the elector John George. *Symphoniarum Sacrarum* the second part, published at Dresden by Johann Klemme, organist to the elector of Saxony, and Alexander Herings, organist of Bautzen in the year 1647, it is called his tenth work, and is by them dedicated to Christian V. king of Denmark. *Symphoniarum Sacrarum*, the third part, 1650. In the year 1661 all the works of Schutz were reprinted at Dresden by the express command of John George II. who committed the care of revising them to one Cornelius Becker.

JOHANN KLEMMME, a celebrated organist and church musician, a Saxon by birth, was distinguished for his early proficiency in singing and knowledge of music by the elector of Saxony, Christian II. It seems that, agreeable to the custom of Germany and other countries, that prince was used to be entertained at his meals with vocal music, and that he had discovered in Klemme singular readiness and dexterity

dexterity in the practice of descant : to encourage a genius so hopeful, he committed him to the tuition of the ablest masters in the court of Dresden, under whom he was instructed and maintained at the expense of the elector, for the space of six years, at the end of which his patron died. Fortunately for Klemme, John George the succeeding elector, entertained an equal affection for music with his predecessor, and having discovered in Klemme a strong propensity to improvement, he placed him for his further instruction under Christian Erbach, a famous organist and composer at Augsburg, under whom he studied three years. At the expiration of this term Klemme returned to Dresden, and soon after was appointed master of the electoral chapel, and organist to the elector, by the recommendation of Schutz, who had held the former office fifty-seven years, and now resigned it on account of his age.

The works of Klemme are Fugues for the Organ, in number thirty-six, published at Dresden 1631. He also in conjunction with Alexander Herings, organist of Bautzen, published in the year 1647, the second part of the *Symphoniarum Sacrarum* of Heinrich Schutz, and dedicated it to Christian V. king of Denmark, the first part of which work had been published at Friburg by some other friend of the author during his absence in the year 1629, with a dedication to the elector John George.

TARQUINIO MERULA, a cavalier, and also *accademico filomuso* in Bologna, was also *maestro di cappella* of the cathedral of Bergamo in the year 1639. His compositions are of various kinds, and consist as well of instrumental as vocal music ; he published several collections of Masses and Psalms to be performed either with or without instruments : one of his works is entitled '*Canzoni overo sonate concertate per Chiesa e Camera, a 2, e 3 Stromenti, lib. 1, 2, 3, e 4.*' Tarquinio Merula was one of those musicians who introduced instruments other than the organ, that is to say, viols and also violins into the church in aid of choral singing ; and, which is worth remarking, he appears by the work, the title whereof is above given at length, to have composed sonatas both for the church and the chamber as early as the year 1637, beyond which, in respect of antiquity, it will be found very difficult to carry the invention of this species of musical composition, since it is certain that for some years after that time, the only concert-music in practice either in France or England

England were those fantasias for viols already described in the course of this work. Among the vocal compositions of Merula is one singularly humorous in its kind : it is the grammatical declension of the Latin pronoun *hic*, set to musical notes in the form of a fugue, or, as it is vulgarly called, a canon in the unison. It seems the office of chapel-master at Bergamo was not the first of Merula's preferments, for in a work of his entitled ' *Concerti Spirituali, con alcune sonate à 2, 3, 4, & 5 voci,*' printed at Venice in 1628, he is styled ' *Organista nella Chiesa Collegiata di S. Agata, e Maestro di Cappella nella Cathedral di Cremona.*'

MARCO SCACCHI, a Roman by birth, and a celebrated musician, was maestro di cappella to Sigismund III. and Uladissaus IV. successively kings of Poland. Angelo Berardi, the author of the *Miscellanæ Musicale, Documenti Armonici*, and other tracts on music, acknowledges that in the compilation of them he received great assistance from his friend Marco Scacchi. He was the author of a treatise published in 1643 with this title, ' *Cribrum musicum ad triticum Siferiticum, seu Examinatio succincta Psalmorum, quos non ita pridem Paulus Siferdus, Dantiscanus, in æde Parochiali ibidem Organædus, in lucem edidit, in quâ clarè et perspicuè multa explicantur, quæ summè necessaria ad artem melopoeticam esse solent, Autore Marco Scacchio, Romano, Regiæ Majestatis Poloniæ et Succiæ Cappellæ magistro. Venetiis apud Alexandrum Vincentium.*'

In the year 1647 Scacchi published ' *Cantilena V. voc. et lachrymæ sepulchrales,*' containing a motet composed on occasion of the death of Johannes Stobæus ; and certain canons entitled ' *Canones five Lachrimæ sepulchrales ad Tumulum Johannis Stobæi;*' prefixed to the book is an eulogium celebrating the praises of Stobæus, of whom the author says that he was ' *inter sui seculi musicos faciliè princeps.*' This person was a Prussian by birth, and chapel-master of the church of Königsberg in Regal Prussia.

The musical compositions of Scacchi are greatly esteemed by the Italians for the exceeding closeness of their contexture, and that ingenious and artificial contrivance, which manifests itself to the curious observer. As a specimen of these his excellencies, Berardi, in the *Documenti Armonici*, has published two madrigals, the one in four, the other in five parts, the latter whereof is here inserted.

VO BIS datum est nos - - - cere mis - te -

VO - - - BIS datum est nos - - -

- rium nos - - - cere mis - te - ri - um

cere mi - ste - - - rium nos - ce - re mis - te - ri -

VO - - - BIS datum est nos - - - cere

VO - BIS

VO - - - BIS datum est

Regni Dei Reg-

-um misterium regni Dei - reg - - ni De -

mis - te - - rium reg - - ni De - - i Regni

datum est nos - - - ce - re mis - te - ri - um regni De - i

nos - - - cere mis - te - ri - um regni De -



ni De i ceteris autem in pa  
ceteris autem in para  
regni De i ceteris autem in pa-ra  
raholis vt viden - tes non videant vt videntes  
-holis vt videntes non vi - deant  
N.B. -holis vt videntes non vi - deant  
vt videntes non vi - deant  
non vi - deant vt vi - den - tes non vi - deant  
vt videntes non vi - deant  
vt vi - dentes non vi - deant  
anthon vi - deant vt viden - tes non videant &  
vt vi - dentes non videant &

& audien - - -  
 & audi - entes non in - telligant  
 & audi - entes non in - telligant & audientes  
 audientes non intelli - gant & audientes  
 audientes non in - tel - - li - gant  
 - tes audien - - tes non intelligant & audi -  
 & audientes non in - telligant non in - telli - gant & audi -  
 non in - tel - ligant & au - di - entes non  
 non in - tel - - ligant non in - telli - gant & audi -  
 & au - di - entes non  
 entes non intel - ligant.  
 entes non in - tel - li - gant.  
 in - tel - - ligant.  
 - en - tes non in - telligant.  
 in - tel - - - li - gant.

MARCO SCACCHI.

C H A P. VII.



GREGORIO ALLEGRI  
ROMANO,  
CANT. DELLA CAPP. PONT.  
MDCXXIX.

GREGORIO ALLEGRI, a disciple of Gio. Maria Nanino, and a fellow student under him and Palestrina, with Bernardino Nanino, the nephew of Gio. Maria, Antonio Cifra, Pier Francesco Valentini, and Paolo Agostino, was a singer in the papal chapel, being admitted as such on the sixth day of December, 1629. He was besides, as a scholar

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lar

lar of his, Antimo Liberati, relates, a celebrated contrapuntist. Andrea Adami, surnamed da Bolsena, who has given a brief account of him, says that he was but an indifferent singer, but that he was distinguished for his benevolent disposition, which he manifested in his compassion for the poor, whom he daily relieved in crowds at his own door, and in daily visits to the prisons of Rome, and communications with those confined there, whose distresses he enquired into and relieved to the extent of his abilities. Allegri was a man of a very devout temper: his works were chiefly for the service of the church; nevertheless he sometimes composed for instruments\*: among his compositions in the church style is a *Miserere* in five parts in the key of G, with the minor third, which by reason of its supposed excellence and pre-eminence over all others of the like kind, has for a series of years been not only reserved for the most solemn functions, but kept in the library of the pontifical chapel with a degree of care and reserve that none can account for†.

Andrea Adami, who might be a good singer, but was certainly a very poor writer, and, as may be collected from many passages in his book, less than a competent judge of the merits of musical composition, has given a character of this work in the following words: 'Among those excellent composers who merit eternal praise, is Gregorio Allegri, who with few notes, but those well modulated, and better-understood, has composed a *Miserere*, that on the same days in every year is sung, and is the wonder of our times, being conceived in such proportions as ravish the soul of the hearer.'

The above eulogium, hyperbolical as it is, will be found to mean but little when it is considered that most men express delight and admiration, rapture and astonishment in the strongest terms: that imagination can suggest. The *Miserere* of Allegri is in its structure sim-

\* A composition of his for two violins, a tenor and bass viol, is published in the *Musurgia* of Kircher, tom. I. pag. 487.

† The few copies of the *Miserere* of Allegri till lately extant are said to be incorrect, having been surreptitiously obtained, or written down by memory, and the chafins afterwards supplied: such it is said is that in the library of the Academy of Ancient Music, but one in every respect complete, and copied with the utmost care and exactness, was about three years ago presented as an inestimable curiosity by the present pope to an illustrious personage of this country.

The French church-musicians have a *Miserere*, which is highly valued among them, the production of their own country, composed by Allouette, of the church of Notre Dame in Paris, a celebrated composer of motets, and a disciple of Lully.

ply counterpoint, a species of composition which it must be allowed does not call for the utmost exertions of genius, industry, or skill; and it might be said that the burial service of Purcell and Blow may well stand in competition with it; if not, the *Miserere* of Tallis, printed in the *Cantiones Sacræ* of him and Bird in the year 1575, in the opinion of a sober and impartial judge, will be deemed in every respect so excellent, as to suffer by the bare comparison of it with that of Allegri.

This person died on the eighteenth day of February, in the year 1652, and was buried near the chapel of St. Filippo in the *Chiesa nuova*, in the place of sepulture appropriated to the fingers in the pope's chapel.

BARBARA STROZZI, otherwise STROZZA, a Venetian lady\*, flourished towards the middle of the last century, and was the author of certain vocal compositions, containing an intermixture of air and recitative, which she published in 1653, with the title of '*Cantate, Ariette, e Duetti*,' with an advertisement prefixed, intimating that she having invented this commixture, had given it to the public by way of trial; but though the style of her airs is rather too simple to be pleasing, the experiment succeeded, and she is allowed to be the inventress of that elegant species of vocal composition the *Cantata*.

GIACOMO CARISSIMI, maestro di cappella of the church of St. Apollinare in the German college at Rome, is celebrated by Kircher and other writers as one of the most excellent of the Italian musicians. He is reputed to be the inventor of the *Cantata*, which is borrowed from the opera, but which in the preceding article is shewn to have been invented by Barbara Strozzi, a lady his contemporary, and in truth was only first applied by Carissimi to religious subjects, and by him introduced into the church: a remarkable composition of his in this kind is one on the last Judgment, which begins with a recitative to the words '*Suonare l'ultima tromba*.' One of the most finished of his compositions is his *Jephtha*, a dialogue of the dramatic kind, and adapted to the church service; it consists of recitatives, airs, and chorus, and for sweetness of melody, artful mo-

\* This lady is not to be confounded with another of her own sex, *Laurentia Strozzi*, a Dominican nun of Florence, who lived near fifty years after her, and wrote on music. She was very learned, understood the Greek language, and wrote Latin Hymns, which were translated into French, and set to music by Jacques Mauduit, a French musician, celebrated by Merseus in his *Harmonie Universelle*, *Des Instrumens de Percussion*, page 63.

dulation, and original harmony, is justly esteemed one of the finest efforts of musical skill and genius that the world knows of. Kircher, in his *Musurgia*, tome I. page 603, speaks with rapture of this work, and after pointing out its beauties, gives the chorus of virgins 'Plorate filia: Israel,' for six voices in score and at length.

Another work of Carissimi, of the same kind, and not less excellent than that abovementioned, is his *Judicium Salomonis*, to which may be added his dialogue between Heraclitus and Democritus, in which the affections of weeping and laughing are finely contrasted in the sweetest melodies that imagination ever suggested \*.

To Carissimi is owing the perfection of the recitative style; this species of music was invented by Jacopo Peri and Giulio Caccini, but reduced to practice, and greatly improved by Claudio Monteverde; Carissimi excelled in imitating the inflexions of the human voice, and in uniting the charms of music with the powers of oratory.

He was likewise the inventor of moving basses, in which he was imitated by a famous composer of Cantatas, Pier Simone Agostino, Colonna, Bassani, and lastly by Corelli. He was also among the first of those that introduced the accompaniment of violins and other instruments with the voices in the performance of motets, a practice which he took from the theatre, and was afterwards adopted by Colonna, Bassani, Lorenzani, and other Italians. A disciple of his, Marc Antonio Cesti, who will be spoken of in the next article, introduced the Cantata on the stage and into secular performances. Mattheson calls this a profanation, but with little reason, for the Cantata was never appropriated to church-service, and in its original design was calculated for private entertainment.

Kircher in the strongest expressions of gratitude acknowledges his having received great assistance from Carissimi in the compilation of the *Musurgia*, particularly in that part of it which treats of Recitative, in which stile he asserts that Carissimi had not his equal.

Dr. Aldrich has adapted English words to many of Carissimi's motets; one of them, 'I am well pleased,' is well known as an anthem, and is frequently sung in the cathedrals of this kingdom: and here it may be noted that the chorus in Mr Handel's oratorio of Samson, 'Hear Jacob's God,' is taken from that in J. phtha 'Plorate filia: Israel.'

\* Pietro Torri, chapel-master of the church of Brussels in the year 1722, composed a duet on the same subject.

Among

Among the Harleian manuscripts is a volume of musical compositions, said by Mr. Humphrey Wanley, who drew up the Catalogue as far as No. 2407, to have been bought of himself, the first whereof is entitled 'Ferma, lascia, ch'io parli Sacrilego Ministro, Cantata di Giacomo Carissimi,' upon which is the following note: 'This Giacomo Carissimi was in his time the best composer of church-music in all Italy. Most of his compositions were with great labour and expence collected by the late learned dean of Christ-Church, Dr. Henry Aldrige. However, some things of Carissimi I had the luck to light upon, which that great man could not procure in Italy, of which this Cantata was one. Carissimi living to be about ninety years old, composed much, and died very rich as I have heard \*.'

MARC ANTONIO CESTI was at first a disciple of Carissimi, and afterwards a monk in the monastery of Arezzo in Tuscany. The emperor Ferdinand III. made him his maestro di cappella, notwithstanding which, and his religious profession, he composed but little for the church, for which he has been censured; nay he composed for the theatre, operas to the number of five; one entitled *Orontea* was performed at Venice about the year 1649, and another entitled *La Dori* some years after. His Cantatas, as has been mentioned in the article of Carissimi, were all of the secular kind, and the invention of the Cantata di Camera is therefore by some ascribed to him, while others contend that the honour of it is due to Carissimi his master: neither of these opinions have any foundation in historical truth; the Cantata, as above is related, was originally invented by Barbara Strozzi; and there are some of her compositions now extant which bear the name of Cantatas, and are so in fact, as consisting of recitative and airs for the voice; it is true that the evidences of art and skill in the contrivance of them are but few, however they are prior in respect of time to those of Carissimi and Cesti, and must therefore be looked on as the earliest compositions of the kind. One of the most celebrated Cantatas of Cesti is that to the words 'O cara Liberta;' some of his airs are printed in a collection published in London about the year 1665 by Girolamo Pignani, entitled 'Scelta di Canzonette Italiane de piu Autori.' The following sprightly duet is also of his composition.

\* Harleian Catalogue, No. 1265.

CARA carae dulce Ca-rae es-rae  
CARA carae dol-ce Liber-ta ca-rae  
dol-ce ca-rae dol-ce Liber-ta  
ca-rae dol-ce ca-rae dol-ce Liber-ta  
ca-rae dol-ce Liber-ta l'alma mia con-folli  
ca-rae dol-ce Liber-ta l'alma mia con-folli  
tu piu non vi-vo fer-vi-tu il mio cor sciol-to fen-  
tu piu non vi-vo fer-vi-tu il mio cor sciol-to fen-



va ca-ra ca-rae dol-ce

ca-ra cu-rae dol-ce na-ra dulce Liber-ta

ta ca-ta ca-rae dol-ce ca-ra dulce Liber-ta

ca-rae dol-ce Liber-ta

ca-rae dol-ce Liber-ta

ca-rae dol-ce Liber-ta

MARC ANTONIO CESTI.

ESTHER ELIZABETH VELKIERs may justly be thought to merit a place in a work of this kind, for her excellence in the faculty of music. She was a native of Geneva, and was born about the year 1640, but before she was a twelvemonth old, through the carelessness of a servant, was suffered to go so near a heated oven, that she was in an instant almost totally deprived of her sight. As she grew up her father discovering in her a strong propensity to learning, taught her the use of letters by means of an alphabet cut in wood, and had her instructed in the Latin, German, French, and Italian languages. Being thus furnished, she applied herself to the study of the mathematics, natural and experimental philosophy, and, lastly, theology; in all which sciences she acquired such a degree of knowledge as rendered her the wonder and admiration of the ablest professors. As a relief to her severer studies, she betook herself to music, the knowledge whereof she acquired with great facility. She had a good voice and a very fine hand, which she exercised on the harpsichord. She had scarce any remains of sight, but had nevertheless attained the power of writing a hand very legible. Nothing of her composition is remaining, nor any other memorials of her extraordinary genius and abilities, than are to be found in some of the German Lexicons, in which she is mentioned in terms of great respect.

JOHANN CASPAR KERL, was a native of Saxony, and having in his early youth made great proficiency in music, was called to Vienna by the archduke Leopold, and appointed organist at his court, where discovering signs of an extraordinary genius, he was for his improvement committed to the care of Giovanni Valentini, maestro di cappella at the Imperial court, and after that sent to Rome for instruction under Carissimi: upon his return great offers were made him to enter into the service of the Elector Palatine, but he declined them, chusing rather to settle at Bavaria, where he became maestro di cappella to the elector Ferdinando Maria. His principal work is his '*Modulatio Organica super Magnificat octo Tonis Ecclesiasticis respondens*,' engraved and printed in folio at Munich in 1686. Kerl is justly esteemed one of the most skilful and able organists that the world ever produced. In a competition that he had with some Italian musicians at the court of the elector of Bavaria, he composed a piece for that instrument of wonderful contrivance, and which none but himself could execute.

The following is given as a specimen of Kerl's style of composition for the organ.

CANZONA

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JOHANN CASPAR KERL.

FABIO COLONNA, of the illustrious family of that name at Rome, was a celebrated mathematician, naturalist, and speculative musician. He was born at Naples in the year 1567, and flourished at the beginning of the succeeding century. He acquired great reputation by his skill in botany, and by the publication at different times of three books of Plants with figures, and remarks on the writings of Theophrastus, Pliny, Dioscorides, and Matthioli: he was a member of the society called *Accademia Lynceæ*, established by the duke De Aqua Sparta; the first of those institutions for the improvement of science and literature, which are now so numerous in Italy and other parts of Europe. In the year 1618 he published in the Italian language a work in three books, entitled 'Della Sambuca Lincea, overo dell' instrumento musico perfetto, which instrument he named Lincea, and also Pentecontachordon, as consisting of fifty strings.

In this work of Colonna is contained the division of the diapason, which many have confounded with that of Vicentino, and makes the octave to consist of thirty-two sounds or thirty-one intervals.

Salinas asserts, and as it seems Merfennus once thought, that the two systems of Vicentino and Colonna were one and the same, as they both divide the tone into five parts, three whereof are given to the greater semitone, and two to the lesser. Salinas's words are these: 'I should not pass over a certain instrument, which was begun to be fabricated in Italy about forty years since, and was by it: inventor, let him be who he will, called Archicymbalum, in which all the tones are found to be divided into five parts, three whereof are given to the greater semitone, and two to the lesser one.'

And Merfennus remarks that that division cannot be called a new one which began to be made ninety-seven years before the time of his, Merfennus's, writing, viz. in the year 1634; between which time, and the time when Salinas published his book, fifty years elapsed: wherefore says Merfennus, as Colonna is a very old man, and confesses that he received this invention from another, it agrees very well with what Salinas has remarked\*.

But in the Harmonie Universelle, livre III. Des Genres de la Musique, Prop. XI. Merfennus exhibits Colonna's system, which has no one circumstance in common with that of Vicentino, excepting only the division of the tone into five parts, as appears by the following description.

\* Harmonici, lib. VI. De Generibus et Modis, Prop. xiii.

' Fabio makes use of a monochord of the length of seven feet between the two bridges, and divides it into 200 equal parts, by means of an iron wheel, of the size of a Julio, an Italian coin worth five pence, this wheel has forty teeth, and being placed in a collateral situation with the string, and rolled along, in fifty revolutions marks 200 points.

' As to the degrees of the different species of the Diatonic, which he endeavours to find in the division of the octave into thirty-eight intervals, they prove that the Greeks have groped in the dark for that which they might easily have found if they had followed nature.

' The design of Fabio is to prove that the tone ought to be divided into five parts, but this may be done, as we have elsewhere said, by a division of 19 parts \*.

A	1000	1000	' The table here exhibited shews all
	1063 <sup>14</sup> <sub>17</sub>	936 <sup>3</sup> <sub>17</sub>	' the chords, and intervals in the octave of Fabio. Its two columns contain all the chords of the octave, and shew the different points of the monochord on which the bridge is to be placed, to find every degree and every interval, as well against the whole chord, as against the residue; and for this purpose the right hand column contains a number, which, together with its correspondent number on the left, completes the number 2000, representing the whole chord.
G	1090 <sup>10</sup> <sub>11</sub>	909 <sup>12</sup> <sub>11</sub>	
	1111 <sup>2</sup> <sub>9</sub>	888 <sup>8</sup> <sub>9</sub>	
#f	1142 <sup>6</sup> <sub>7</sub>	857 <sup>1</sup> <sub>7</sub>	
F	1200	800	
E	1250	750	
	1333 <sup>1</sup> <sub>3</sub>	666 <sup>2</sup> <sub>3</sub>	
	1538 <sup>6</sup> <sub>13</sub>	461 <sup>7</sup> <sub>13</sub>	
	1411 <sup>13</sup> <sub>17</sub>	588 <sup>4</sup> <sub>17</sub>	
	1428 <sup>4</sup> <sub>7</sub>	571 <sup>3</sup> <sub>7</sub>	
	1454 <sup>6</sup> <sub>11</sub>	545 <sup>5</sup> <sub>11</sub>	
D	1500	500	' For example, the numbers 1000 and 1000 at the top of each column, make up the number 2000; the numbers in the sixth place from the top, that is to say, 1200 and 800 in like manner complete the number 2000; and the same thing will come to pass in all the rest of the numbers in the two columns, whose addition will always give the number
#c	1600	400	
	1739 <sup>3</sup> <sub>13</sub>	260 <sup>10</sup> <sub>13</sub>	
	1658 <sup>18</sup> <sub>19</sub>	341 <sup>11</sup> <sub>19</sub>	
C	1666 <sup>3</sup> <sub>5</sub>	333 <sup>1</sup> <sub>5</sub>	
	1684 <sup>4</sup> <sub>9</sub>	315 <sup>5</sup> <sub>9</sub>	
	1714 <sup>7</sup> <sub>7</sub>	285 <sup>5</sup> <sub>7</sub>	
B	1777 <sup>7</sup> <sub>9</sub>	222 <sup>2</sup> <sub>9</sub>	
	1860 <sup>10</sup> <sub>13</sub>	139 <sup>13</sup> <sub>13</sub>	

\* Vide Harmon. lib. V. De Dissonantiis, Prop. xix.

	1811 <sup>17</sup>	188 <sup>16</sup>	' number 2000, the sum of the divisions
	1818 <sup>53</sup>	181 <sup>53</sup>	' contained in the whole chord.
	1828 <sup>11</sup>	171 <sup>11</sup>	' It is easy to know what every refi-
	1840 <sup>7</sup>	153 <sup>7</sup>	' due makes with the whole chord, or
	1882 <sup>11</sup>	117 <sup>11</sup>	' with the other remaining part, that is
	1937 <sup>17</sup>	62 <sup>17</sup>	' to say, what every number of each co-
	1900 <sup>100</sup>	99 <sup>101</sup>	' lumn makes when compared with its
	1904 <sup>16</sup>	95 <sup>16</sup>	' opposite number, or with that of the
	1910 <sup>10</sup>	89 <sup>10</sup>	' whole chord, for example.
#a	1920 <sup>67</sup>	80 <sup>67</sup>	' The sixth step of the first co-
	1939 <sup>11</sup>	60 <sup>11</sup>	' lumn, 1200, and the sixth of the se-
	1963 <sup>11</sup>	36 <sup>11</sup>	' cond, 800, make the fifth, but 800
	1949 <sup>11</sup>	50 <sup>11</sup>	' with 2000, the greater tenth, and
	1951 <sup>9</sup>	48 <sup>9</sup>	' 1200 with 2000 the greater sixth. The
	1954 <sup>10</sup>	45 <sup>10</sup>	' rest of the relations are seen in this ta-
	1959 <sup>11</sup>	40 <sup>11</sup>	' ble, in which I have put the letters
	1969 <sup>11</sup>	30 <sup>11</sup>	' A, B, C, &c. that is A RE, B MI, C
A	2000		' FA UT, and so on opposite the numbers

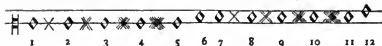
' answering to them. For example, the A  
' with the B, or 2000 with 1777<sup>7</sup> makes  
' the greater tone 9 to 8, for there is  
' no number which makes the lesser tone viz. 10 to 9 with 2000,  
' since 1800 is not there, which is to 2000 as 9 to 10. Now I begin  
' this system with our A RE, because it answers to the Prosambano-  
' menos of the Greeks, and I put the other letters B MI, C FA UT,  
' &c. with those feigned ones having this character #, ascending to  
' the octave, A LA MI RE, opposite to the numbers which answer  
' to these syllables, although you might begin from C UT, D RE,  
' or any other syllable or harmonical letter. I really wonder that  
' Colonna and others have laboured so much at the division of the  
' octave without first ascertaining the true intervals that are necessary  
' to be used in singing, for the C SOL UT FA at the bottom,  
' marked 2000 \*, has no greater tone above it; the D LA RE SOL  
' makes the greater tone; and he should have put the number 1750  
' to make the greater tone, without which it is not possible to ob-  
' tain the justness of the consonants; he has also left out the B FA,

\* The scheme of Colonna's system here referred to is that with the numbers annexed, hereafter given, viz. in page 103.

' that

that is 1125, which should make the greater semitone with A marked 1200, and the fourth with F marked 1500; he has no B<sup>b</sup> M<sup>t</sup>, which should make the fifth with E, or 1600, as does the number 1066 $\frac{1}{2}$ . I omit several other harmonical intervals which cannot be found in his octave, both consonant and dissonant, but must observe that he has made the measures of his system so difficult, that out of the thirty-nine numbers there are only six that are not fractional, and these I could not reduce into less whole terms than those which are to be seen in the 12th proposition of the sixth book of the Harmonics, de Generibus et Modis, which are so prodigiously great, that there are but few who would not rather for ever quit all the pleasure of music than examine them, and proportion the chords of instruments to their intervals and ratios.

But as the principal design of Colonna was to determine the several intervals by the monochord on every chord, and consequently to give a system which might serve for C SOL UT FA, and D LA RE SOL, E MI LA, F UT FA, G RE SOL UT, A MI LA RE, B FA, L MI, this invention should not be suffered to be buried in oblivion. The division of the tone into five equal parts is noted by four different characters called diesis; the first of these is made by two lines crossing each other obliquely, the second has four lines, the third six, and the fourth eight, as in this example,



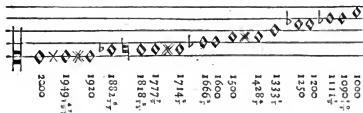
in which he puts the first diesis of the first note to the second, and so on, until he comes to the sixth note, which is a tone above the first, and a diesis above the fifth; and certainly if the tone could in reality be divided into five equal parts, the invention of these characters for distinguishing them is ingenious enough, because the number of crossing lines shews how many diesis we must ascend or descend in singing; for the first cross points out an ascent by one diesis, the second by two, &c. and if the tone were capable of a division into eight commas, as some imagine, some such like characters might be made use of, or indeed the common numbers. But it is certain that the tone cannot be divided into five equal diesis by numbers, for as the diesis is the difference between the greater and lesser semitone, which last Colonna supposes equal to two diesis, it follows that all his divisions are false, for two diesis are greater than the lesser semi-  
tone



tone  $\frac{1}{1} \frac{2}{1} \frac{3}{1} \frac{4}{1}$ , as may be demonstrated by the rule of proportion, since the ratio of two dieses is 16384 to 15625, and these two numbers are to one another as 25  $\frac{1}{1} \frac{2}{1} \frac{3}{1} \frac{4}{1}$  to 24, when that of the lesser semitone is as 25 to 24.

But this author seems not to have understood the perfect theory of music, because he takes no notice of the greater semitone, an essential interval in music, for the number 1871  $\frac{1}{1}$  which makes that semitone with the first or greatest number of his monochord, that is to say, 2000, is not in his division, and had it been there, should have been placed between 1882  $\frac{6}{1}$  and 1846  $\frac{6}{1}$ . And if the characters are truly marked, he puts the greater semitone 2000 to 1882  $\frac{6}{1}$ , and consequently makes it greater than it is.

The following example will shew how he divides the octave by the chromatic and enarmonic degrees, opposite to which are placed the numbers of his monochord.



But the octave, divided as under into twelve equal semitones, answers all the ends of his division.



Merfennus has given so copious a description of Colonna's system, that he has left very little to be said on the subject, except that it has never been adopted in any of the proposals for a temperate: neither indeed has that of Vicentino, which he has investigated with great ingenuity. On the contrary, the above division of the octave into thirteen sounds and twelve intervals, which is the same with that mentioned in vol. III. pag. 116, in not. and which Merfennus has particularly recommended in the Harmonie Universelle, liv. III. Des Genres de la Musique, Prop. XII. seems to prevail, as having hitherto resisted all attempts towards a farther improvement.

## C H A P. VIII.



MARIN MERSENNE  
DE L'ORDRE DES PERES MINIMES  
MDCXXXVI.

MARIN MERSENNE, [Lat. Marinus Mersennus,] a most learned French writer, was born on the eighth day of September, 1588, at Oyse in the province of Maine. He received his instruction in polite literature at the college of Flèche, but quitting that seminary, he went to Paris, and after having studied divinity some years in the college  
of

of the Sorbonne, entered himself among the Minims, and on the seventeenth day of July, 1611, received the habit. In September, 1612, he went to reside in the convent of that order at Paris, where he was ordained priest, and performed his first mass in October 1613. Immediately upon his settlement he applied himself to the study of the Hebrew language under the direction of father John Bruno, a Scots Minim, and having acquired a competent degree of skill therein, he became a teacher of philosophy and theology in the convent of Nevers. In this station he continued till the year 1619, when he returned to Paris, determined to spend the remainder of his life in study and conversation, as indeed he did, making them his whole employment. In the pursuit of his studies he established and kept up a correspondence with most of the learned and ingenious men of his time. During his stay at la Flèche he had contracted a friendship with Des Cartes, which he manifested in many instances, of which the following may be reckoned as one. Being at Paris, and looked on as the friend of Des Cartes, he gave out that that philosopher was erecting a new system of physics upon the foundation of a Vacuum; but finding the public were indifferent to it, he immediately sent intelligence to Des Cartes that a Vacuum was not then the fashion, which made that philosopher change his system and adopt the old doctrine of a Plenum. The residence of Merfennus at Paris did not hinder him from making several journeys into foreign countries, for he visited Holland in the middle of the year 1629, and Italy four times, viz. in 1639, 1641, 1644, 1646. In the month of July, 1648, and in the dog-days, having been to visit his friend Des Cartes, he returned home to his convent excessively heated; to allay his thirst he drank cold water, and soon after was seized with an illness which produced an abscess on his right side. His physicians imagining his disorder to be a kind of pleurisy, he was bled several times to no purpose; at last it was thought proper to open his side, and the operation was begun, but he expired in the midst of it on the first day of September, 1648, he being then about the age of sixty. He had directed the surgeons, in case of a miscarriage in the operation, to open his body, which they did, and found that they had made the incision two inches below the abscess.

The author of Merfennus's life, Hilarion de Coste, gives this farther character of him and his writings. He was a man of universal

learning, but excelled particularly in physics and the mathematics, on these subjects he published many books, and one in particular entitled '*Quæstiones celeberrimæ in Genesim, cum accuratâ textûs explicatione: in quo volumine athæi & deistæ impugnantur, &c.*' Paris 1623. It abounds with long digressions, one on the subject of music, in which, and indeed in many other parts of his book, he takes occasion to censure the opinions of Robert Fludd, an Englishman, a doctor in physic, and a fellow of the college of physicians in London, but a crack-brained enthusiast, of whom, as he was a writer on music, an account will hereafter be given.

The character of Mersennus as a philosopher and a mathematician is well known in the learned world. To that disposition which led him to the most abstruse studies, he had joined a nice and judicious ear, and a passionate love of music, these gave a direction to his pursuits, and were productive of numberless experiments and calculations tending to demonstrate the principles of harmonics, and prove that they are independent on habit or fashion, custom, or caprice, and, in short, have their foundation in nature, and the original frame and constitution of the universe.

In the year 1636 Mersennus published at Paris, in a large folio volume, a work entitled *Harmonie Universelle*, in which he treats of the nature and properties of sound, of instruments of various kinds, of consonances and dissonances, of composition, of the human voice, and of the practice of singing, and a great variety of other particulars respecting music.

This book consists of a great number of separate and distinct treatises, with such signatures for the sheets and numbers for the pages as make them independent of each other. The consequence whereof is, that there are hardly any two copies to be met with that contain precisely the same number of tracts, or in which the tracts occur or follow in the same order, so that to cite or refer to the *Harmonie Universelle* is a matter of some difficulty. The titles of the tracts are as follow: *De l'Utilité de l'Harmonie. De la Nature & des Proprietez du Son. Des Consonances. Des Dissonances. Des In-*

\* The title of the book as entered in the Bodleian Catalogue is '*Quæstiones et Explicatio in sex priora capita Genesios, quibus etiam Græcorum & Hebræorum Musica insinuat.*' Par. 1623. It seems that the *Harmonie Universelle* and *Harmonici*, contain in substance the whole of what he has said in it relating to music.

*strumens.*

strumens. Des Instrumens à cordes. Des Instrumens à vent. Des Instrumens de Percussion. Des Orgues. Des Genres de la Musique. De la Composition. De la Voix. Des Chants. Du Mouuement des Corps. Des Mouuemens & du son des Chordes. De l'Art de bien chanter, and herein des Ordres de Sons, de l'Art d'embellir la Voix, les Recits, les Airs, ou les Chants. De la Rythmique.

As the substance of these several treatises is contained in the Latin work of Merfennus herein spoken of, it is not necessary to give any thing more than a general account of the Harmonie Universelle; nevertheless some material variations between the Latin and the French work will be noted as they occur.

In the year 1648 Merfennus published his Harmonie Universelle in Latin, with considerable additions and improvements, with this title, 'Harmonicorum libri xii. in quibus agitur de sonorum natura, causis, et effectibus: de consonantiis, dissonantiis, rationibus, generibus, modis, cantibus, compositione, orbisque totius harmonicis instrumentis.' This work, though the title does not mention it, is divided into two parts, the first containing eight, and the second four books, thus distinguished: Lib. i. De natura & proprietatibus sonorum. ii. De causis sonorum, seu de corporibus sonum producentibus. iii. De fidibus, nervis et chordis, atque metallis, ex quibus fieri solent. iv. De sonis consonis, seu consonantiis. v. De musicæ dissonantiis, de rationibus, et proportionibus; deque diuisionibus consonantiarum. vi. De speciebus consonantiarum, deque modis, et generibus. vii. De cantibus, seu cantilenis, earumque numero, partibus, et speciebus. viii. De compositione musica, de canendi methodo, et de voce.

The several chapters of the second part are thus entitled:

Lib. i. De singulis instrumentis *συνταγῆς* seu *συντάξεως* hoc est nervaceis & fidiculanibus. ii. De instrumentis pneumaticis. iii. De organis, campanis, tympanis, ac cæteris instrumentis *κρουστικαῖς*, seu que percutiuntur. iv. De campanis, et aliis instrumentis *κρουστικαῖς* seu percussionis, ut tympanis, cymbalis, &c.

The titles of these several books do in a great measure bespeak the general contents of them severally; but the doctrines delivered by Merfennus are founded on such a variety of experiments touching the nature and properties of sound, and of chords, as well of metal as those which are made of the intestines of beasts; and his reasoning on these subjects is so very close, and withal so curious, that nothing  
but

but the perusal of this part of his own original work can afford satisfaction to an enquirer, for which reason an abridgment of it is here forborne.

In the fourth and fifth books he treats of the consonances and dissonances, shewing how they are generated, and ascertaining with the utmost degree of exactness the ratios of each; for an instance whereof we need look no farther than his fifth book, where he demonstrates that there are no fewer than five different kinds of semitone, giving the ratios of them severally.

His designation of the genera contained in his sixth book, *De Generibus et Modis*, is inserted in the first volume of this work, pag. 97. Previous to his explanation of the modes he exhibits a view of the scale of Guido in a collateral position with that of the ancient Greeks, making *Proslambanomenos* answer to *A RE*, and *Nete hyperboleon* to *aa, LA MI RE*. Of the ancient modes he says very little, but hastens to declare the nature of the modern, or as they are otherwise termed the ecclesiastical tones, and these with Glareanus he makes to be twelve. This book contains also his examen and censure of the division of the monochord by Fabio Colonna.

In his seventh book, *De Cantibus*, in order to shew the wonderful variety in music, he exhibits tables that demonstrate the several combinations or possible arrangements of notes in the forming a *Cantilena*; and in these the varieties appear so multifarious, that the human mind can scarce contemplate them without distraction; in short, to express the number of combinations of which sixty-four sounds are capable, as many figures are necessary as fill a line of a folio page in a small type; and those exhibited by Merfennus for this purpose are thus rendered by him:

• *Ducenti viginti & unus vigintioctoiliones, 284 vigintiseptemiliones, 59 vigintifexiliones, 310 vigintiquinqueiliones, 647 vigintiquatuoriliones, 795 vigintitresiliones, 878 vigintiduoliones, 785 viginti & unuiliones, 453 vigintiliones, 858 novemdecimiliones, 545 octodecimiliones, 553 septemdecimiliones, 220 sexdecimiliones, 443 quindecimiliones, 327 quatuordecimiliones, 118 tredecimiliones, 855 duodecimiliones, 467 undecimiliones, 387 decimiliones, 637 noviliones, 279 octiliones, 113 septiliones, 59 sexiliones, 747 quintiliones, 33 quadriliones, & sexcenti triliones\*.*

\* According to the computation of rings, the time required to ring all the possible changes on twelve bells is seventy-five years, ten months, one week, and three days.

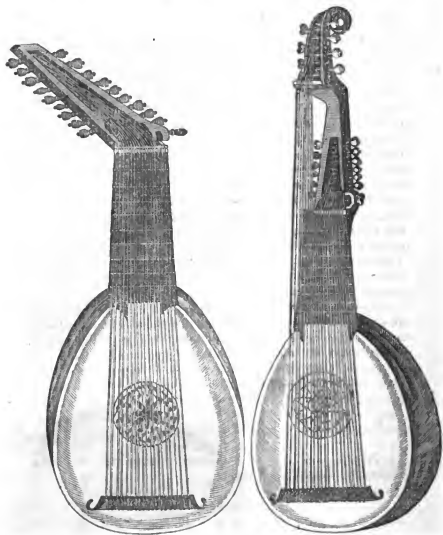
Rome

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In his book entitled *De Instrumentis harmonicis*, Prop. II. he takes occasion to speak of the chords of musical instruments, and of the substances of which they are formed; and these he says are metal and the intestines of sheep or any other animals. He says that the thicker chords of the greater viols and of lutes are made of thirty or forty single intestines, and that the best of this kind are made in Rome and some other cities in Italy, and this superiority he says may be owing to the air, the water, or the herbage on which the sheep of Italy feed: he adds that chords may be also made of silk, flax, or other materials, but that the animal chords are far the best. Chords of metal he says are of gold, silver, copper, brass, or iron, which being formed into cylinders, are wrought into wires of an incredible fineness; these cylinders he says are three, or four feet long, and by the power of wheels, which require the strength of two or three men to turn them, are drawn through plates with steel holes, which are successively changed for others in gradual diminution, till the cylinders are reduced to slender wires.

To demonstrate the ductility of metals, particularly silver and gold, he says that he tried a silver chord, so very slender, that six hundred feet of it weighed only an ounce, and found that it sustained a weight of eight ounces before it broke; and that when it was stretched by the same weight on a monochord eighteen inches in length, it made in the space of one second of time a hundred vibrations: as to gold, he says that an ounce may be converted into sixteen hundred leaves, each at least three inches square, and that he remembered a gold-beater that by mere dint of labour hammered out such a leaf of gold till it covered a table like a table-cloth. He mentions also the covering cylinders or chords of silver or copper with gold, and demonstrates that an ounce of gold being beaten into leaves, may be made to gild a wire two hundred and sixty-six leagues long.

In Prop. VIII. of the same book, the author treats of the Cithara or Lute, and of the Theorbo, which he calls the Cithara bijuga, thus represented by him.



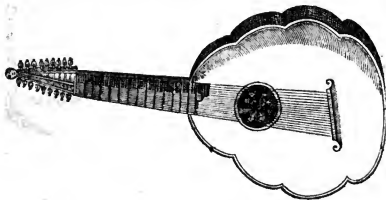


After having explained the construction of these two several instruments, and shewn the tuning, and the method of playing on each, as also the mechanical operations of the workmen in making them, he directs the application of the hands and fingers, and describes the several little percussions or graces in the performance on the lute.

And here, to avoid confusion, it may be proper to note the difference between the above two instruments: the first is the primitive French lute improved by an additional number of strings from that represented in the next preceding volume, page 162. The other is the Theorbo or Cithara bijuga, so called from its having two necks, though we ought rather to say it has two nuts, which severally determine the lengths of the two sets of strings. When the strings of the latter are doubled, as among the Italians they frequently are, the instrument is called *Arcileuto*, the Arch-lute. See vol. III. page 162, in not. The use of it then is chiefly in thorough-bass. In the earlier editions of Corelli's Sonatas, particularly of the third opera, printed at Bologna in 1690, the principal bass-part is entitled *Violone*, & *Arcileuto*. In the Antwerp editions it is simply *Violone*, from whence it may be inferred that in Flanders the Arch-lute was but little, if at all, in use.

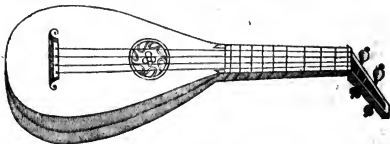
In Prop. XIII. he explains the tablature for the lute as well by figures as letters, illustrating the latter method in a subsequent proposition by a Cantilena of Mons. Boësset, master of the chamber-music to the king of France.

Prop. XIX. contains a description of another instrument of the lute-kind, which he calls the *Pandura*, of the following form :

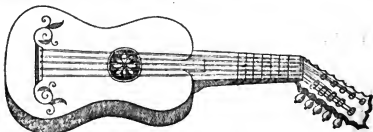


and seems to be an improvement of the instrument called the Bando, invented by John Rose \*, and spoken of in vol. III. pag. 345, of this work.

In Prop. XX. are given the figure, concentus, and tablature of the Mandura or lesser lute, an instrument of this form ;



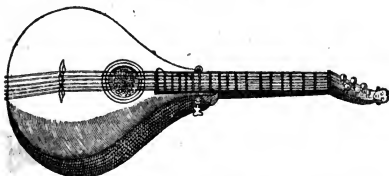
And in Prop. XXI. the following representation of the Cithara Hispanica, or Spanish guitar †.



In Prop. XXII. are exhibited the form and concentus of the instrument called the Cistrum, thus delineated.

\* The right name of this person seems to have been Rossi. He had a son a famous viol-maker. Mace, in his Musick's Monument, pag. 245, says that one Bolles and Rossi were two the best makers of viols in the world, and that he had known a bass-viol of the former valued at one hundred pounds.

† According to the well-known maxim 'Additio probat minoritatem,' the appellation Cithara Hispanica, which we render the Spanish Guitar, supposes a guitar of some other country, but the case is not so, although a certain instrument now in fashion, and which is no other than the Cistrum or Cisteron of Mersennus, or the old cittern, is ignorantly termed a guitar. This confusion of terms is thus to be accounted for: almost every instrument of the lute-kind is in Latin called Cithara, and by the Italians Cetera, and sometimes Chittarra; the Spaniards pronounce this latter word Guitarra, and sometimes, as in Cerone, Quitarra. So that upon the whole the simple appellation, Guitar, is a sufficient designation of the Cithara Hispanica or Spanish lute, which differs greatly from that of the French and Italians in its form, as may be seen by comparing their respective diagrams above exhibited.



This instrument Mercennus says is but little used, and is held in great contempt in France, as indeed it has been till very lately in this country. The true English appellation for it is the Cittern, notwithstanding it is by ignorant people called the Guitar: the practice on it being very easy, it was formerly the common recreation and amusement of women and their visitors in houses of lewd resort. Many are the allusions to this instrument in the works of our old dramatic poets: whence it appears that the Cittern was formerly the symbol of a woman that lived by prostitution. Another proof of the low estimation in which it was formerly held in England is that it was the common amusement of waiting customers in barbers shops\*.

Prop. XXIV. exhibits the form and use of an instrument resembling the Cittern in the body, but having a neck so long as to make the distance between the nut and the bridge six feet. The general name of it is the Colachon; but it is also called the Bichordon or Trichordon, accordingly as it is strung; the use of it is to play songs

\* This fact is alluded to in Jonson's comedy of the Alchemist, and also in his *Silent Woman*, in which Morose finding that instead of a mute wife he has got one that can talk, cries out of Cutberd, who had recommended her to him, 'That cursed barber! I have married his 'Cittern that is common to all men.' It seems that formerly a barber's shop, instead of a newspaper to amuse those that waited for their turn, was furnished with a musical instrument, which was seldom any other than the Cittern, as being the most easy to play on of any, and therefore might be truly said to be common to all men; and when this is known, the allusion of the poet appears to be very just and natural; as to the fact itself, it is ascertained in one of those many little books written by Crouch the bookseller in the Poultry, and published with the initial letters R. B. for Robert Burton, entitled *Winter Evening Entertainments*, 12mo. 1687, it consists of ten pleasant relations, and fifty riddles in verse, each of which has a wooden cut before it; Numb. XLIV. of these riddles is explained a barber; the cut prefixed to it represents his shop with one person under his hands, and another sitting by and playing on a cittern.

in two or three parts, which Merfennus fays may be performed on it with all the varieties of fugues, Syncopes, and other ornaments of figurate mufic. He adds that the table or belly of this instrument may be of parchment or copper, or even of glafs.

The feveral instruments above enumerated are of that genus which is characterized by the appellation of the Cithara, or as it is ufually rendered, the Lute. Another clafs is included in the general denomination of the Barbiton, and of thefe there appear to be two fpecies, the Violin and the Viol; thefe Merfennus particularly characterizes, but firft he describes an instrument of a fingular form, and a very diminutive fize, which, for want of a better name, he calls the Leffer Barbiton\*; this is a fmall violin invented for the ufe of the dancing-mafters of France, of fuch a form and dimenfion, as to be capable of being carried in a cafe or fheath in the pocket. There are two forms of this instrument by him thus exhibited:



He then describes the violin properly fo called; that is to fay, the common treble violin, and from thence proceeds to the greater, called by the Italians the Violone, and of late years the Violoncello. He gives alfo a representation of the violin: to each of thefe instruments he affigns a tuning by fifths, but the ambit of the former differs from that of the modern Violoncello.

Merfennus fpeaks alfo of the tenor and contratenor violin, which he fays differ only in magnitude from the treble violin. He adds

\* In England this instrument is called a Kit, it is now made in the form of a violin; its length, meafuring from the extremities, is about fixteen inches, and that of the bow about feventeen. Small as it is its powers are coextenfive with thofe of the violin. Mr. Francis Pemberton, a dancing-mafter of London, lately deceased, was fo excellent a mafter of the Kit, that he was able to play solos on it, exhibiting in his performance all the graces and elegancies of the violin, which is the more to be wondered at, as he was a very corpulent man.

that these instruments are severally strung with four chords, each acuter than the other in the progression upwards by a diapente.

Merfennus having treated thus largely of the violin species, and shewn what is to be understood by a concert of violins\*, he pro-

\* We have here a perfect designation of a concert of violins, as contradistinguished from one of viols, usually called a chest of viols, by means whereof we are enabled to form an idea of that band of twenty-four violins established by Lewis XIV. which, as Monsr. Perrault and others assert, was the most famous of any in Europe.

The common opinion of this band is, that it consisted of four and twenty treble violins, thus ridiculously alluded to by Dursley in one of his songs,

‘ Four and twenty fiddlers all in a row.’

But the fact is that it was composed of Bass, Tenor, Contratenor, and treble instruments, all of which were included under the general denomination of violins. Merfennus gives a very particular description of Lewis's band in the following passage: ‘ Whoever hears the 24 sicciniests of the king with six Barbitons to each part, namely, the bass, tenor, contratenor; and treble, perform all kinds of Cantilenas and tunes for dancing, must readily confess that there can be nothing sweeter and pleasanter. If you have a mind to hear the upper part only, what can be more elegant than the playing of Constantinus? what more vehement than the enthusiasm of Bocanus? what more subtle and delicate than the little percussions or touches of Laxarius and Foucardus? If the bass of Lege-rus be joined to the acute sounds of Constantius, all the harmonical numbers will be completed.’

At present we have no such instrument in use as the contratenor violin. It seems that soon after this arrangement it was found unnecessary, inasmuch as the part proper to it might with ease be performed on the violin, an instrument of a more sprightly sound than any other of the same species; and it may accordingly be observed, that in concertos, overtures, and other instrumental compositions of many parts, the second violin is in truth the countertenor part.

Merfennus has taken no notice of the instrument now used in concerts, called by the Italians and French the Violone, and by us in England the double bass; it seems that this appellation was formerly given to that instrument which we now call the Violoncello; as a proof whereof it may be remarked, that in the earlier editions of Corelli's Sonatas, particularly that of Opera III. printed at Bologna in 1690, that bass part which is not for the organ is entitled Violone, whereas in the latter, printed at Amsterdam by Estienne Roger, the same part is entitled Violoncello; hence it appears that the name Violone being transferred to the greatest bass of modern invention, there resulted a necessity of a new denomination for the ancient bass-violin, and none was thought so proper as that of Violoncello, which is clearly a diminutive of the former.

The Violone or double bass is by Brossard and others said to be double in its dimensions to the Violoncello, and consequently that its ambit is precisely an octave more grave; but this depends upon the number of strings, and the manner of tuning them, some performers using four strings, and others only three, and in the tuning of these there is a difference among them.

The true use of the Violone is to sustain the harmony, and in this application of it has a noble effect; divided basses are improper for it, the strings not answering immediately to the percussion of the bow; these can only be executed with a good effect on the Violoncello, the sounds whereof are more articulate than distinct.

It is much to be doubted whether the countertenor violin ever came into England; Anthony Wood, in his Life, speaking of the band of Cha. II. makes no mention of the contratenor violin, the following is his description of it: ‘ Before the restoration of K. Ch. 2, and especially after, viols begun to be out of fashion, and only violins used, as treble violin, tenor and bass violin; and the king, according to the French mode, would have 24 violins playing before him while he was at meals, as being more alive and brisk than viols.’

ceeds to a description of the viol species; and first he treats of the greater viol, which he says has six chords; the form of this instrument is thus represented by him.



and the number of their strings respectively, the viol, meaning that for concertis, of what size soever it be, having six strings, and the violin, whether it be the treble, the tenor, or the bass, having uniformly four.

Speaking of that little pillar of wood placed under the belly of the viol and other instruments, which we call the sound-post, Mersennus makes it a question, why it is placed under the slenderest, rather than the thickest chord, which seems most to require a support, and recommends to the enquiry of ingenious persons the reason of this practice\*.

In Prop. xxii. Mersennus treats of an instrument which he calls the new, or rather the ancient lyre, but whether properly or not,

\* The figure here given represents the true form of the viol, but great confusion arises from the want of names whereby to describe the instruments of which we are now speaking; Mersennus could find no term to signify the Viol but the Barbiton and the Lyre; the former of these names he gives also to all the instruments included in the violin species; nay the Italians and others call a tenor violin Viola, and as to the Lyre, Galilei uses it for the lute, and by others of the Italian writers it is made to signify most other instruments of that class, but the true distinction between the viol and the violin species, arises from the difference of their form.

almost

almost any one is able to judge. It is an instrument of a very singular kind as may be seen by the following representation of it.



It is mounted with fifteen chords, sustained by a bridge which forms a segment of a very large circle, and of consequence is nearly flat: it is capable of performing a concertus of four, and even five parts. It seems that Monfr. Bailif, a French musician, used this instrument in accompaniment to his voice. Merfennus calls him the French Orpheus.

The subject matter of Prop. xxxiii. is so very curious, that it will not admit of an abridgment. The proposition is entitled 'Explicare quam obrem nervus qui libet percussus plures simul sonos edat, qui faciunt inter se Diapason, Disdiapason, duodecimam, decimamseptimam,' &c. and is to this effect:

' This proposition opens a wonderful phenomenon, and throws a  
 ' light on the 8. 11, 12, 13, and other problems of Aristotle contain-  
 ' ed in his nineteenth section, in which he demands " Why do the  
 ' " graver sounds include the acuter." And here it may be noted that  
 ' Aristotle seems to have been ignorant that every chord produces  
 ' five or more different sounds at the same instant, the strongest of  
 ' which is called the natural sound of the chord, and alone is accus-  
 ' tomed to be taken notice of, for the others are so feeble, that they  
 ' are only perceptible by delicate ears. Some things therefore are  
 ' here to be discussed, when some most certain and true experiments  
 ' have been premised, the first of which is, that a chord of brass or  
 ' metal produces as many sounds precisely as one made of gut ; the  
 ' second is that these several different sounds are more easily perceived  
 ' in the thicker than the slenderer chords of instruments, for this  
 ' reason, that the former are more acute ; the third experiment  
 ' teaches that not only the Diapason and Disdiapason, the latter of  
 ' which is more clearly and distinctly perceived than the octave, but  
 ' also the twelfth and greater seventeenth are always heard ; and  
 ' over and above these I have perceived the greater twenty-third,  
 ' about the end of the natural sound. The fourth experiment  
 ' convinces us that all these sounds are not perceived by some  
 ' persons, although they imagine that they have delicate and learned  
 ' ears. The fifth shews that the sounds which make the twelfth  
 ' and the seventeenth are more easily distinguished than the others,  
 ' and that we very often imagine we perceive the diapente and the  
 ' greater tenth, mistaking for them their replicates, that is to say,  
 ' the twelfth and seventeenth. Lastly, the sixth experiment teaches  
 ' us that no chord produces a sound graver than its primary or natural  
 ' sound.

' These things being premised, we are now to investigate the  
 ' cause why the same chord should produce the sounds above-  
 ' mentioned, and expressed in these lesser numbers, 1, 2, 3, 4, 5, for  
 ' the diapason is as 1 to 2, the twelfth as 1 to 3, the Disdiapason  
 ' as 1 to 4, and the greater seventeenth as 1 to 5. These phenomena  
 ' cannot be referred to any other causes than the different motions of  
 ' the air ; but it is very difficult to explain by what means the same  
 ' chord or air is moved at the same time once, twice, thrice, four,  
 ' and five times ; for as it is struck but once, it is impossible that it  
 ' can



\* can be moved twice or three times, &c. unless we allow that there  
 \* is some motion of the chord or the air, greater than the rest, and of  
 \* an equal tenor from the beginning to the end, while other interme-  
 \* diate motions are made more frequent, almost in the same manner  
 \* as, according to the Copernican system, the earth makes three  
 \* hundred and sixty-five daily revolutions, while it makes only one  
 \* round the sun.

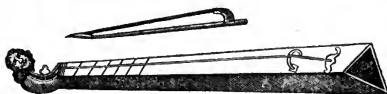
\* But it appears from experience that a chord of an hundred foot  
 \* long, composed of any materials whatsoever, has not the two above  
 \* mentioned motions, but only one, whereby it makes its courses  
 \* backwards and forwards : wherefore the cause of this phenomenon  
 \* is to be sought from other motions, unless it is to be imputed to  
 \* the different surfaces of the chords, the upper one whereof might  
 \* produce a graver, and the others that follow, as far as the centre of  
 \* the chord, acuter sounds ; but as these surfaces constitute only one  
 \* continued homogeneous body, as appears from chords made of  
 \* pure gold or silver, and are therefore moved by the same action and  
 \* vibrated backwards and forwards by the same number of courses,  
 \* they cannot produce the different sounds, wherefore I imagine  
 \* that the air which is first affected by the percussion of the  
 \* chord, vibrates quicker than the chord itself, by its natural tension  
 \* and aptitude for returning, and therefore produces an acuter sound,  
 \* or rather that the same air being driven by the chord to the right  
 \* side for example, returns at first with the same celerity, but is again  
 \* repelled, and is agitated with a double velocity, and thus produces  
 \* a Diapason with the primary and principal sound of the chord,  
 \* which being still more agitated by the different returns of the  
 \* chord, and returning more frequently itself, acquires a triple, qua-  
 \* druple, and quintuple celerity, and so generates the twelfth, fif-  
 \* teenth, and greater seventeenth. These first consonances must oc-  
 \* cur, nor can the air receive any other motions, as it should seem,  
 \* before it is affected by them. But by what means it makes the  
 \* twenty-third, or 1 to 9, let them who have leisure enquire, and I  
 \* advise them to lend a most attentive ear to the chords that they  
 \* may be able to catch or perceive both the above sounds, and any  
 \* others that may be produced.

\* To this phenomenon of chords may be referred the different  
 \* sounds produced at the same time by the greater bells, as is well  
 \* known.

- known by every one; and the leaps and intervals of the trumpet and
- litui, which imitate the sounds of the above-mentioned chords. Add
- to these the various sounds of glass vessels when their edges are pressed
- or rubbed by the finger, also the different figures and periods of
- smoke ascending from the flame of a candle; and the pipes of
- organs which make two sounds at one time.

Prop. xxxvi. contains a description of the instrument called by the author, *Vielle*, and by Kircher *Lyra Mendicorum*; a figure of this instrument is to be seen in the *Musurgia* of Ottomarus Luscinius, and in the second volume of this work. Merfennus says that the construction of it is little understood, by reason that it is only used by blind men and other beggars about the streets. He makes it to consist of four chords, that is to say, two which pass along the belly of the instrument, and are tuned in unison to each other, but are an octave lower than the former two. All the four strings are acted upon by a wheel rubbed with powder of rosin, which does the office of a bow. The middle strings are affected by certain keys which stop them at different lengths, and produce the tones while the others perform the part of a monophonus bass, resembling the drone of a bagpipe. Merfennus says that there were some in his time who played so well on this contemptible instrument, that they could make their hearers laugh or dance or weep.

Merfennus next treats, viz. in Prop. xxxvii. of that surprising instrument, the *Trumpet Marine*, here delineated.



concerning which he thus delivers his sentiments.

- The instrument commonly called the *Marine Trumpet*, either
- because it was invented by seamen, or because they make use of it
- instead of a trumpet, consists of three boards so joined and glued
- together, that they are broad at the lower end, and narrow towards
- the neck, so that it resembles a trilateral pyramid with a part cut
- off; a neck with a head is added to this pyramid in order to con-
- tain

tain the peg that commands the chord ; near the greater end of the instrument is a stay, to which the chord is fastened by a knot under the belly, and detains it. To the left of the stay is the moveable bridge which bears up the chord, and determines with the little bridge or nut at the smaller end, the harmonical length of the chord. The bow is necessary to strike the chord, and consists of silk, and a stick, as has been said in the discourse on the Barbitons.

The most remarkable thing that occurs in this instrument is that little stud of ivory, bone, or other matter which is fastened into the left foot of the bridge, under which a square little piece of glass is placed, and fastened to the belly, that when it is agitated by the different strokes of the stud it may communicate a tremor to the sounds of the chord, and that by this means this instrument may imitate the military trumpet, for when the chord is rubbed by the bow, the left leg beats against the glass plate with repeated strokes, and impresses a peculiar quality or motion into the sounds of the chord, composed of the triple motion, namely of the stud, the chord, and the bow.

The manner of using the trumpet marine is this, its head is turned towards the breast of the performer, and leans thereon while he passes the bow across the chord, and lightly touches with the thumb or the fore-finger those parts of the chord which are marked by the divisions ; but the bow is to be drawn over the chord between the thumb which the chord is touched by, and the little bridge, not but that it might be drawn at any other place, but at that above directed it strikes the chord a great deal more easily and commodiously.

Of the six divisions marked on the neck of the instrument, the first makes a fifth with the open chord, the second an octave, and so on for the rest, corresponding with the intervals of the military trumpet.

Mersennus says that Glareanus has taken notice of the trumpet marine, and that he distinguishes it by the appellation of the Citharisticum ; to which we may add, that there are many curious particulars both in the Dodecachordon of Glareanus, and the Harmonics of Mersennus, as also in the Harmonic Universelle of the latter, concerning this instrument \*.

\* In the Philosophical Transactions for 1692, is a discourse on the trumpet and trumpet marine by the Hon. Francis Roberts, and a copious extract from it in the Abridgement Vol. IV.

Prop. XXXIX. treats of the Spinnet, or, as Merfennus terms it, the Clavicymbalum; the figure which he has given of it resembles

ment of Lowthorp and Jones, vol. I. pag. 607, wherein are many curious particulars concerning this instrument. As an introduction to his discourse the author observes of the military or common trumpet, that its ordinary compass is from double C FA UT to c sol FA in ak; but that there are only some notes in that series which it will give; and farther that the 7th, 11th, 13th, and 14th notes in that progression, viz. B b, f, aa, and bb are out of tune.

To account for these defects he adverts to the trumpet marine, which though very unlike the common trumpet, has a wonderful agreement with it; as resembling it most exactly in sound, yielding the self same notes, and having the same defects.

He refers to the known experiment of two unison strings, and observes upon it that not only the unison will answer to the touch of a correspondent string, but also the 8th and 12th in this manner.

If an unison be struck, it makes one entire vibration in the whole string, and the motion is most sensibly in the midst, for there the vibrations take the greatest scope.

If an 8th is struck it makes two vibrations, the point in the midst being in a manner quiescent, and the most sensible motion the middle of the two subdivisions.

If a 12th be struck it makes three vibrations, and the greatest motion at the midst of the three subdivisions, the points that divide the string into three equal parts being nearly at rest, so that in short the experiment holds when any note is struck which is an unison to half the string, and a 12th to the third part of it.

In this case (the vibrations of the equal parts of a string being synchronous) there is no contrariety in the motion to hinder each other, whereas it is otherwise if a note is unison to a part of a string that does not divide it equally, for then the vibrations of the remainder not suiting with those of the other parts, immediately make confusion in the whole.

Now, adds he, in the Trumpet Marine you do not stop close as in other instruments, but touch the string gently with your thumb, whereby there is a mutual concurrence of the upper and lower part of the string to produce the sound. This is sufficiently evident from this, that if any thing touches the string below the stop, the sound will be as effectually spoiled as if it were laid upon that part which is immediately struck with the bow. From hence therefore we may collect that the Trumpet Marine yields no musical sound but when the stop makes the upper part of the string an aliquot of the remainder, and consequently of the whole, otherwise, as we just now remarked, the vibrations of the parts will stop one another, and make a sound suitable to their motion altogether confused.

The author then demonstrates with great clearness that these aliquot parts are the very stops which produce the trumpet notes, and that the notes which the trumpet will not hit are dissonant, merely because they do not correspond with a division of the monochord into aliquot parts.

Having before premised that the trumpet and trumpet marine labour each under the same defects as the other, he applies this reasoning to the trumpet in these words.

‘Where the notes are produced only by the different force of the breath, it is reasonable to imagine that the strongest blast raises the sound by breaking the air within the tube, into the shortest vibrations, but that no musical sound will rise unless they are suited to some aliquot part, and so by reduplication exactly measure out the whole length of the instrument; for otherwise a remainder will cause the inconvenience before-mentioned to arise from conflicting vibrations; to which if we add that a pipe being shortened according to the proportions we even now discoursed of in a string, raises the sound in the same degree, it renders the case of the trumpet just the same with the monochord.’

To these remarks of Mr. Roberts another not less curious and difficult to account for, may be added, viz. that the rhord of the trumpet marine is precisely equal in length to the trumpet, supposing it to be one continued uninflected tube.

exactly

exactly the old English virginal, in shape a parallelogram, its width being to its depth in nearly the proportion of two to one; from whence it may be inferred that the triangular spinnet now in use is somewhat less ancient than the time of Merfennus. He makes it to consist of thirteen chords and keys, including twelve intervals; that being the number contained in an octave, divided according to the modern system into seven tones and five semitones. He says that the tuning of this instrument is by many persons held a great secret, nevertheless he reveals it by explaining the method of tuning the spinnet, agreeable to the practice of the present times.

From the spinnet he proceeds in Prop. XL. to shew the construction of the Organocymbalum, in French called the Clavecin, and in English the harpsichord, an instrument too well known at this day to need a description. But it seems that in the time of Merfennus there were two kinds of harpsichord, the one of the French above spoken of, and the other of the Italians, called by him the Manichordium. Of this he treats at large in Prop. XLII.

In this instrument the diapason is said by the author to be divided according to the three genera; it resembles in shape the spinnet described by Merfennus, but is considerably larger, having fifty keys. He adds that the use of it is for the private practice of those who chuse not to be heard; but he gives no reason for the difference between this and other instruments of the like kind in the division of the diapason.

He next proceeds to describe an instrument which he calls the Clavicytherium or harp with keys; this is no other than the upright harpsichord, which of late has been introduced into practice, and made to pass with the ignorant for a new invention.

Prop. XLIII. contains an explanation of the figure, parts, harmony, and use of the Chinor, Cinyra, or harp, which he exhibits in the form of an harp of our days. His description of this instrument is brief, and rather obscure, but in the *Harmonie Universelle* he is more particular, and delivers his sentiments of it to this effect: 'Many difficulties have been started relating to this instrument, among others  
' whether the harp of David resembled this of ours; but as there  
' are no vestiges of antiquity remaining, whereby we can conclude  
' any thing about it, it must suffice to describe our own,' and this he does by a figure of it.

The verbal description which follows the figure of the instrument imports that this harp is triple strung, and that the chords are brass wire. The first row, and also the third, consist of twenty-nine chords, and are tuned in unison; the intermediate row consists of semitones, and contains a less number. In the *Harmonie Universelle*, which contains a much fuller description of the harp than the book now quoting, Merfennus speaks of a French musician, *Monf. Flede*, who in his time touched the harp to such perfection, that many preferred it to the lute, over which he says it has this advantage, that all its chords are touched open, and besides, its *accordature* or tuning comes nearer to truth than that of the lute; and as to the imperfection complained of, that the vibrations of the chords sometimes continue so long as to create dissonance; he observes that a skilful performer may with his fingers stop the vibration of the chords at pleasure.

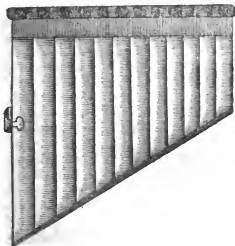
Prop. XLIV. contains an explanation of the figure, parts, concertus, and use of the *Psalterium*, together with a proposal of a mundane instrument. The instrument first above spoken of, as exhibited by Merfennus, is in truth no other than that common instrument known by the name of the *Dulcimer*. The little rod or *plectrum* with which it is struck, is by him said to be made of the wood of the plumb, the pear, or the service-tree. He adds that two of these may be used at a time for the playing of *Duos* and *Cantilenas* in consonance.

The mundane instrument above-mentioned is more largely spoken of in the *Harmonie Universelle*; the figure of it is apparently taken from the *Utriusque Cosmi Historia* of Dr. Robert Fludd, a book of which a large account will hereafter be given. The conceit of a mundane instrument is certainly one of the wildest that madness ever formed; Merfennus says *F* answers to the earth, *A* to the water, *L* to the air, and so on for the rest until *G*, which answers to the sun, supposed to be the center of our system, and from thence in a progression of tones and semitones upwards to the heavens.

## C H A P. IX.

THE book of Merfennus entitled *De Instrumentis Harmonicis*, is subdivided into two, the first whereof treats of nervaceous or stringed, and the second of pneumatic or wind instruments. In preface to this latter the author waves the consideration of the nature of wind, and refers to the *Historia Ventorum* of our countryman Lord Verulam.

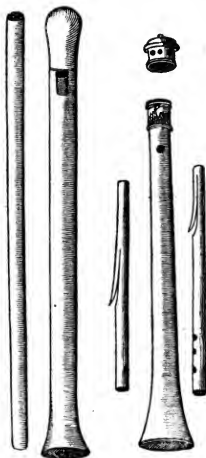
In Prop. I. he describes an instrument resembling the Syringa of Pan, formed of reeds in different lengths conjoined with wax. The instrument exhibited is of this form :



and it consists of twelve tubes of tin, the lesser being subtriple in its ratio to the greater. This instrument he says is used by the braziers or tinkers of Paris, who go about the streets to mend kettles, and advertise the people of their approach by the sound of it.

He next speaks of the lesser *Tibix*, and those of few holes, here delineated,

which



which he thus describes: 'The  
' first of these instruments,  
' viz. that on the left hand is  
' perforated both above and  
' below, and is made of the  
' rind or bark of a tree, or of a  
' branch of the elder-tree, hav-  
' ing the pith taken out; or of  
' the wood of the box-tree ex-  
' cavated, or even of iron, or  
' any other matter. The second  
' has three apertures, that is to  
' say one at the top, where the  
' breath is blown into it, another  
' in front, below it, where the  
' sound is made, and a third at  
' the bottom where the wind  
' goes out. The third and  
' fifth figures represent pipes of  
' reed or wheat-straw, on which  
' the shepherds play, wherefore  
' the instrument is called "te-  
' nuis avena," "calamus agref-  
' tis" and "stipula" and those  
' who play on the barley-straw  
' are called *ραπαυλαιοι* be-  
' cause *ραπατη* is the same as *κα-  
' λαις*, as Salmastius on Solinus  
' observes. But whether these  
' pipes may be called Gingri-  
' nae, a kind of short pipes of

' goose bones, that yield a small doleful sound, and those who play  
' on them Gingritores; and whether they are said, jugere, to cry like a  
' kite, I leave to the judgment of the critics, who also dispute  
' whether the right and the left-hand pipes had the same num-  
' ber of holes, such as those which we give in the sixth proposition,  
' or whether they were unequal in the number of their holes. A

' very



' very late translator of Vopiscus, concludes that they were un-  
 ' equal, and attributes more holes to the left tibia than to the right,  
 ' that the former might sound more acute ; and that the left or Ty-  
 ' rian, sung after, or followed, the right or Lydian in singing ; and  
 ' also that the Adelphi, Andria, and Heautontimorumenos of Terence  
 ' were acted with these, and that in such manner as never to sing  
 ' together. Moreover you may justly call the pipe which comes  
 ' next in Prop. II. with three holes, the right-hand pipe, and the  
 ' flajolet the left, if any person has a mind to sing the Cantus of Te-  
 ' rence's comedies with these pipes ; I shall however add that the  
 ' left-hand pipe, though not equal to it in the number of holes,  
 ' was shorter than the right hand one, in order to sound more acute ;  
 ' pipes of this kind are usually made after two manners, namely,  
 ' with a little tongue placed in the middle of the reed, which ap-  
 ' pears in the third figure, so that while the mouth comprehends  
 ' the little tongue, the left hand stops and opens with any finger the  
 ' upper hole, as the right hand does the lower ; or the tongue is cut  
 ' in the upper part, as in the fifth figure, and then when the mouth  
 ' blows therein the fingers of the right hand open and shut the holes  
 ' to form the different sounds.

' There now remains the fourth pipe, which is commonly called  
 ' the Eunuch. This sings rather by speaking than by blowing, for  
 ' it returns a sound or voice of the same acumen with which it is pro-  
 ' duced, and which is reflected with a bombus or humming sound  
 ' like a drone, from a very thin or fine sheep-skin or onion-peel, and  
 ' acquires a new grace. This slender skin covers the orifice at the  
 ' upper extremity, and like the head of a drum is stretched or strain-  
 ' ed on the pipe, and tied round with a thread, and the cap or  
 ' cover, which is represented over it, and which has several holes in  
 ' it, is put over it, but the sound comes freely out of the hole at the  
 ' bottom. There are some persons who recite songs of four or  
 ' more parts with these pipes. We must not omit that pipes of this kind  
 ' may be made of the bones of mules and other animals well clean-  
 ' sed, or of those of birds, nay even of the middle stalk of an onion, of  
 ' glass, wax, &c. and of these materials some have constructed or-  
 ' gan-pipes.\*

Prop.

Prop. II. contains a description of the small flute, or pipe with three holes, with which the tabor or little drum is used in accompaniment. Its form is here delineated.



Upon this instrument Merfennus makes some curious observations, as that though it has but three holes, eighteen sounds may be produced from it. He says that the gravest sound is prolated when all the holes are stopped, and that the three next in succession are made by lifting up the fingers, so that the fourth note is the sound of the instrument when open. The other sounds, and which make up the number eighteen, he says are produced by stronger blasts of the breath, accommodated to the different degrees of acuteness required; and this variety of blowing is also observed in the other tibia and fistula, of which he afterwards speaks. Merfennus says he had heard an Englishman, John Price by name, by the sole variety of blowing on this instrument, ascend to the compass of a terdiapason or twenty-second. He adds, that there are some things concerning this pipe which are wonderful. First, that after the graver sounds g, a, b, c, which are produced by the least blast, the blowing a little stronger gives the fifth above: and yet it is impossible to produce from this instrument the three intermediate sounds which occur between the fourth note c, and the fifth gg, viz. d, e, f, that so the first octave might be perfect, as is the second: and this defect he says is peculiar to this instrument only. Secondly, that it leaps from its gravest sound to a diapason when the wind is a little encreased, and again to a second diapason if the wind be encreased to a greater degree\*.

From the pipe with three holes, the associate of the tabor, Merfennus proceeds to what he calls the lesser tibia or Flajolet, here delineated.

\* This observation applies to flutes of almost all kinds; in the flute Abec, by stopping the thumb-hole, and certain others with the fingers, a sound is produced, but half stopping the thumb-hole without any other variation, gives an octave to such sound. The octaves to most of the sounds of the *Fistula Germanica*, or German flute, are produced only by a more forcible blast. This uniformity in the operations of nature, though it has never yet been accounted for, serves to shew how greatly the principles of harmony prevail in the material world.



Of this instrument Merfennus observes that it need not exceed the length of the little finger. He says that at the aperture near the top the impelled wind goes out, while the rest passes through the open holes and the lower orifice. He observes that the white circles marked on the instrument resembling a cypher, denote the holes on the back part of it, and that the uppermost of these is stopped by the thumb of the left hand, and the lowermost or fifth from the top, by the thumb of the right hand: the black circles represent the holes in the front of the instrument. He adds that in his time one Le Vacher was a celebrated performer on this instrument, and in his French work he intimates that he was also a maker of flautolets.

In the Harm. Univer. Des Instrumens à Vent, Prop. VII. Merfennus speaks more fully of the flautolet. He says that there are two ways of sounding this instrument; and all such as have the lumière, i. e. the aperture under the tampion; the first is by simple blowing, the other by articulation and the action of the tongue; the former he says imitates the organ, the latter the voice: one is practised by villagers and apprentices, the other by masters.

The ambit of the flautolet, according to the scale exhibited by Merfennus, is two octaves from *g sol re ut* upwards. At the end of his description of the instrument, both in the Latin and French work, he gives a Vaudeville for flautolets in four parts \* by Henry le Jeune, who he says composed the examples for the other wind-instruments described in his book, as knowing very well their power and extent.

Prop. V. treats of the *Fistula Dulcis*, seu *Anglica*, called also the flute *Abec* †; the figure of it is thus represented:

\* It is a kind of Gavot, having four bars in the first strain, and eight in the last. The air at the end of the fifth Sonata of the fourth Opera of Corelli answers precisely to this description. For the inventor of this kind of air, and the etymology of the word VAUDEVILLE, see page 22, in not.

† For the reason of this appellation see vol. II. pag. 451, in not.



Of the two figures adjacent to the instrument at length, the uppermost shews the aperture for the passage of the wind between the tampon or plug and the beak; the other represents the end of the flute with a view of the beak and the tampon. This instrument has eight holes in the front, and one behind, which is stopped by the thumb; as to the lower or eighth hole, Merfennus remarks that there are two so numbered; for this reason, that the instrument may be played on either by right or left-handed persons, one or other of the two holes being stopped with wax\*.

Merfennus observes that flutes are so adjusted by their different sizes as to form a concentus of treble, contratenor, tenor, and bass; and that the treble-flute is more acute than the contratenor by a ninth or a diapason, and a tone. The contratenor he makes to be a diapente more acute than the bass, as is also the tenor; for he supposes the contratenor and tenor to be tuned in unison, in the same manner as they are in several other harmonies of instruments†.

In this, which is his Latin work, Merfennus does not mention the sizes of the several flutes, but in the *Harmonie Universelle* he is more particular, for he says that the length of the bass-flute is two feet and three quarters, that of the tenor one foot five inches, and the treble only eleven lines‡.

From the scale or diagram for the flute exhibited by Merfennus, it appears that the ambit or compass of the instrument is a disdiapason or fifteen notes, and that the lowest

\* From hence it is evident that the practice of making the flute in pieces, that so the lower hole, by turning the piece about, might be accommodated to the hand, was not known when Merfennus wrote.

† Particularly the viol and violin, in neither of which species there is any distinction between the tenor and contratenor; perhaps in the concentus of flutes the contratenor part was given to the tenor, in that of the violin it is the second treble.

‡ This is a mistake of the author which we know not how to correct: a line is but the twelfth part of an inch.

note of the system for the treble-flute is C F A U T ; but this system, as also those of the tenor and bass-flute, is adapted to what is called by him and other French writers, *le petit Jeu* ; nevertheless there is a flute known by the name of the concert-flute, the lowest note whereof is F\* ; indeed ever since the introduction of the flute into concerts, the lowest note of the flute, of what size soever it be, has been called F, when in truth its pitch is determinable only by its correspondence in respect of acuteness or gravity with one or other of the chords in the *Scala Maxima* or great system.

Merfennus next proceeds to what he calls *Fistulas regias*, royal flutes†, or those of the *Grand Jeu* as he calls it ; meaning thereby, as it is supposed, those that are tuned in unison with their respective

\* The true concert-flute is that above described ; but there are also others introduced into concerts of violins of a less size, in which case the method was to write the flute-part in a key correspondent to its pitch ; this practice was introduced by one Woodcock, a celebrated performer on this instrument, and by an ingenious young man, William Babel, organist of the church of Allhallows Bread-street, London, about the year 1710, both of whom published concertos for this instrument, in which the principal part was for a sixth flute, in which case the lowest note, though nominally F, was in power D, and consequently required a transposition of the flute-part a sixth higher, viz. into the key of D.

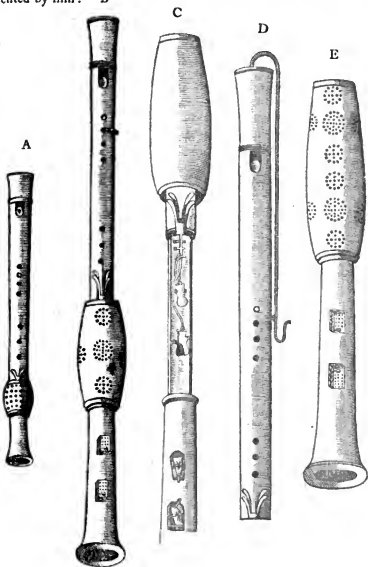
But these attempts failed to procure for the flute a reception into concerts of various instruments, for which reason one Thomas Stanesby, a very curious maker of flutes and other instruments of the like kind, about the year 1732, adverting to the scale of Merfennus, in which the lowest note is made to be C F A U T, invented what he called the new system, in which by making the flute of such a size as to be a fifth above concert pitch, the lowest note became C S O L F A U T ; by this contrivance the necessity of transposing the flute part was taken away ; for a flute of this size adjusted to the system abovementioned, became an octave to the violin.

To further this invention of Stanesby, one Lewis Mercier, an excellent performer on the flute, a Frenchman by birth, but resident in London, published about the year 1735, six Solos for the flute, three whereof are said to be accommodated to Mr. Stanesby's new system, but the German flute was soon become a favourite instrument, and Stanesby's ingenuity failed of its effect.

There were two persons, flute-makers, of the name of Stanesby, the father and the son, the Christian name of both was Thomas ; they were both men of ingenuity, and exquisite workmen ; the father dwelt many years in Stonecutter-street leading from Shoe-lane to what is now the Fleet-market, and died about the year 1734 ; the son had apartments and his workshop over the Temple Exchange in Fleet-street : he died in 1754, and lies buried in St. Pancras church-yard near London, where is a stone with the following inscription to his memory : ' Here lies the body of the ingenious Thomas Stanesby, musical wind-instrument maker ; esteemed the most eminent man in his profession of any in Europe. A facetious companion, a sincere friend ; upright and just in all his dealings ; ready to serve and relieve the distressed ; strictly adhering to his word, even upon the most trivial occasions, and regretted by all who had the happiness and pleasure of his acquaintance. Obiit, 2 Mart. 1754, ætat suæ, 61.'

† In the *Harmonie Universelle, Des Instrumens à Ventr*, Merfennus says that these flutes were a present from England to one of the kings of France, which perhaps is his reason for calling them royal flutes.

notes in the *Scala Maxima*, respective forms whereof are thus represented by him: B



The Instruments above delineated are thus described by the author: The flute A, has a key, which by the pressure of the little finger opens the hole which is under it in the box. The fistula B, has three boxes, a greater and two lesser; the first of these is represented apart by C, that all the springs which are any way necessary to open and shut the holes may appear; below that part of the instrument, resembling in its form a barrel, are two keys which command two holes below them, and being pressed with the little finger, open either the one or the other of them. Beneath these are seen springs contained in the two lower boxes of the instrument B, but as they are too far distant from the hands, the little square pieces of brass which appear in the lower part of fig. C, are pressed down by the foot, in order to lift up the springs, as is seen in the tail of the lower spring, which being pushed down, lifts up the plate, and opens a great hole like a window, and nearly equal to the breadth of the fistula.

The figures D and E, represent a flute of the larger size in two separate pieces, the springs being concealed by the perforated box, which in fig. C, for the purpose of exhibiting the springs, must be supposed to be slipped up above the forked keys, the station whereof is above the box, as is seen in fig. B. The little tube with a curvature at each end, is inserted into the top of the instrument, and hooks into a hole of a piece of wood, which appears opposite the second hole in fig. B, that the mouth of the flute, which cannot be reached by the mouth of the performer, may be as it were transferred to the end of the tube opposite the second hole, fig. D. This contrivance is necessary only in flutes of the larger size, the bass especially, which are from seven to eight feet long.

After exhibiting a gavot of four parts as an example of a concertus for English flutes, Merfennus remarks that a performer on this instrument, at the same time that he plays an air, may sing a bass to it; but without any articulation of the voice, for that the wind which proceeds from the mouth while singing is sufficient to give sound to the flute, and so a single person may perform a duo on this instrument.

Prop. VI. treats of the German flute, and also of the Helvetic flute or fife, each whereof is represented as having only seven holes, including that aperture which is blown into, from which it should seem that the eighth hole, or that which is now opened by means of a key, is a late improvement of this instrument.



Merfennus gives this figure as an example of a treble-instrument, which he says ought to be one foot ten inches long, measuring from the bottom of the tampon, signified by the dotted circle, to the lower extremity: those for the other parts he observes should be longer, and also thicker. For example, he says that to produce the most grateful sounds of a concentus, or, as he otherwise expresses it in the *Harm. Univer. Des Instrumens à Vent*, Prop. IX. page 241, to make the octave or fifteenth, the flute should be twice or four times as long and as thick, as the treble-flute. He adds that flutes of this kind are made of such woods as are easily excavated, and will best polish, as namely, plumb-tree, cherry-tree, and box; and that they may be made of ebony, chrystal, and glass, and even of wax.

The system of this instrument is of a large extent, comprehending a disdiapason and diapente, or nineteen sounds; Merfennus has given two scales, the one commencing from G, and the other from D, a fifth higher. The first of these scales it seems was adjusted by one Quiclet, Lat. Kicletus, a French cornetist, and the other by Le Vacher, already mentioned; the method of stopping is apparently different in these two scales in many instances, that is to say, the same sound that is produced by the opening and shutting of certain holes in the diagram of Quiclet, is produced by the opening and shutting of others in that of Le Vacher; and it is to be remarked that in the latter, no one sound of the instrument is directed to be produced by unstopping all the holes, from whence it appears that the present practice has its foundation in the example of Quiclet.

It is worthy of remark that neither of these persons had discovered that the diapason of any of the sounds in the first septenary was to be produced by a stronger blast of the breath: as is observed in the Eng-

\* It is to be observed that the instrument from which this figure was taken, was by accident become crooked, nevertheless Merfennus, in the *Harm. Univer. Des Instrumens à Vent*, pag. 241, says that he chose to give it thus deformed, it being one of the best flutes in the world.



lish flute, and at this day in the German flute; for to produce the notes in the second septenary, and so upwards, a different method of stopping is required than for their octaves below. This peculiarity, as also the reason why the ambit of this instrument is so much more extensive than that of other flutes, Mersennus recommends as a useful and entertaining subject of enquiry.

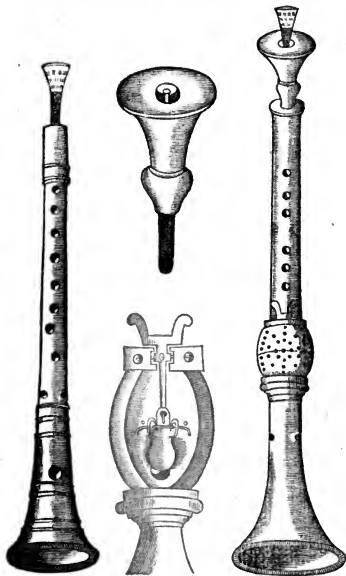
In this proposition Mersennus treats also of the *Tibia Helvetica*, or Fife; this is in truth an instrument precisely of the same species with the former, but proportionably less in every respect; wherefore says the author, 'it sounds more acutely and vehemently, which it ought to do, lest the sound of it should be drowned by that of the drum.'

Speaking of a *concertus* for German flutes, Mersennus says that it can consist of only three parts, for that in a bass German flute the distance of the holes would be so great that no finger could command them, for which reason he says that in a *concertus* of four parts the bass is either the *Sacbut* or *basoon*.

Propositions VII. and VIII. comprehend a description and explanation of the *Hautboy*, a treble-instrument, invented by the French, and of the instruments used in *concertus* with it, namely the *Bassoon*, *Bombardt*, *Fagot*, *Courtaut*, and *Cervelat*.

The *hautboy* described by Mersennus is by him given in two forms, viz. the treble and tenor; the first is the least, and has ten holes, the latter only seven, the lowest whereof is opened by a key.

\* In the *Harm. Univer.* pag. 243, speaking of the flute, Mersennus says that in Sicily and elsewhere, there are persons who introduce into the mouth, and sound at one time, two and even three flutes of reed or cane; and he adds that if men had laboured as industriously and curiously to perfect instruments of this kind, as they have the organ, they might perhaps have found out some method of playing four or five parts with one and the same breath of the mouth; and if they were to take the pains to pierce them in such manner that the diatonic genus being on one side, as it is in effect, the chromatic and enarmonic might be on two other sides, and they might easily execute all that the Greeks knew with a bit of wood.



In his description Merfennus notes a diversity between the holes for the fingers and those for the egress of the wind, therefore of the ten holes in the treble hautboy, nine only are to be reckoned harmonical; and of the eight in the tenor, which number includes that concealed under the box, and that on either side below it, the last serve only for the emission of the wind, so that the number of harmonical holes is seven. Of the intermediate figures the upper shews the mouth-piece of the tenor called the Pirouette, in which the reed is inserted, in a larger size, the under is the box open and with the key exposed.

He gives also a representation of the bass-hautboy of the form in the margin.

This instrument Merfennus says, is in length five feet, and being so long, is inspired by means of the tube at the top of it, in which a small tongue or reed is inserted for the same purpose as in the treble and tenor-hautboy. The number of holes contained in it are eleven: of these seven are seen in the upper part of the instrument, three are contained under the box, and another is placed below it, in a situation to be commanded by that key which appears below the box on the left hand; the three holes within the box are stopped and opened, by three of the keys that are seen above the box, and that below by the fourth, which communicates with that below. The box is perforated in many places, to give egress to the sound.

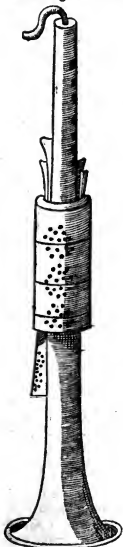
Prop. VIII. treats of such pipes as are compacted together in a little bundle, for which reason they are called Fagots; and of Bassoons, &c. and exhibits an instrument of this kind in two forms, as also another called by the French the Courtaut.

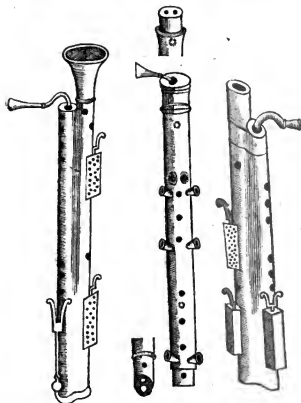
They are severally represented by the following figures.

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The above figures are described by Mersennus in the order of their situation, the first has three keys, that on the left hand naked, the two on the right covered with boxes. The brazen tube has a mouth-piece at the extremity, by means whereof the instrument is inflated; the funnel at the top is moveable, and the instrument, though apparently consisting of two tubes, is in effect one, the two being bound together with hoops of brass, and the cavities of each stopped with a peg, as is seen in the under of the two short figures, in which are two white spots denoting two pegs that stop the cavities of the two tubes in such manner that the wind may not escape till it arrives at the upper hole under the funnel, except when either of the holes short of it is unstopped.

The

The second figure represents an instrument, called, by reason of its shortness, the Courtaut \*. This Mersennus says is made of one cylindrical piece of wood, and has eleven holes. The upper of the two short figures shews that the Courtaut has two bores, which are concealed under the moveable box into which the tube is inserted; the holes in those tampons called by Mersennus, Tetines, which project from each side of the instrument are for the fingers, and by being doubled are adapted for the use of either right or left-handed persons. The two light holes are on the opposite side of the instrument, the upper one is for the egress of the wind after all the rest are stopped. Mersennus adds that there are some persons, who by excavating a stick or walking-staff, have wrought it into an instrument of this latter kind, thereby making of it a kind of Bourdon like those used by the pilgrims to the body of St. James at Compostella, for the purpose of recreating themselves on a walk.

For a description of the third instrument we must refer to the Harm. Universelle Des Instrumens à Vent, Prop. XXXII. where it is said to be the same with the first, but without the funnel.

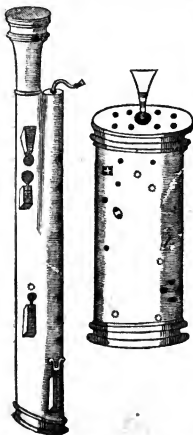
The Bassoon, according to Mersennus, is an instrument exceeding in magnitude all others of the Fagot kind †, to which it is a base, and therefore it is called the Bassoon; though there is another kind of bassoon which he calls the Cervelat, a word signifying a sausage; this strange instrument is inflated by means of a reed resembling that of a hautboy, but of a larger size. The instrument itself is but five inches in height, and yet is capable of producing a sound equally grave with one of forty inches in length. Within it are eight canals or ducts, answering to the number of holes in the lid or upper surface; these canals it seems have a communication with each other, and yet are affected by the stopping of those on the surface of the cylinder; some of them corresponding to one canal and others to others, in the same manner as if all were reduced into one continued tube ‡.

\* COURTAUT, from the adjective Court, short; the French dictionaries explain it a short bassoon. We have a verb, curtail that signifies to shorten, and a noun, CURTAIL, interpreted a base to the hautboy. Phillips.

† FAGOTTO is a word used by the Italians to signify a bassoon, but it appears above that it is common to that and all such other instruments as by being compacted together, resemble a fagot.

‡ Stanesby, who was a diligent peruser both of Mersennus and Kircher, and in the making of instruments adhered as closely to the directions of the former as possible, constructed a short bassoon or Cervelat, such a one as is above described, for the late earl of Aberdeen, then lord Paisley, and a disciple of Dr. Pepusch, but it did not answer expectation: by reason of its closeness the interior parts imbibed and retained the moisture of the breath, the ducts dilated, and broke. In short the whole blew up.

The white circles denote the holes on the opposite side. The two bassoons are exhibited by Merfennus in this form :



Prop. X. treats of the Tibia Piccava or Hautbois de Poic-tou, a very slender hautboy ; and also of the Cornamusa or bag-pipe, consisting of a Bourdon or drone, a small pipe in which is inserted a wheaten straw, and another pipe called the Chalumeau, with seven holes. These two pipes are inserted into the neck of a calf-skin bag, resembling in shape a chemist's retort, on the back whereof is fixed the drone above mentioned, as also a short pipe, through which the whole instrument is inflated by the mouth of the performer. There is no need to insert a figure of this instrument, as it differs but very little from the Scotch bagpipe.

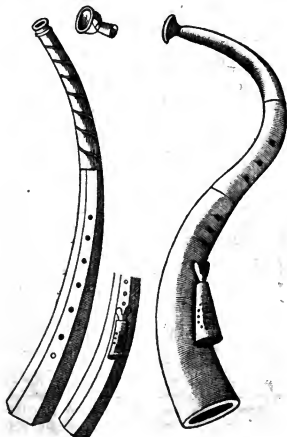
Merfennus adds that in France the country people make use of this instrument on holidays, and in their songs and dances at weddings ; nay that they sing their vespers to it in churches where there are no organs. In the next proposition he describes

an instrument of an elegant form and richly decorated, called the Musette, the bagpipe of the French.

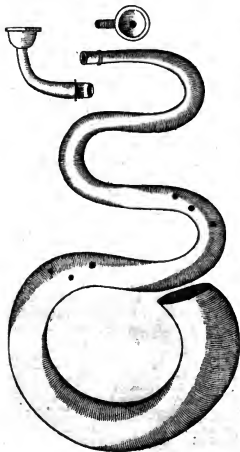
In Prop. XIV. he describes the Italian bagpipe, called by him the Surdeline ; this is a much larger and more complicated instrument than either of the former, and consists of many pipes and conduits for the conveyance of the wind, with keys for the opening of the holes by the pressure of the fingers : this instrument, as also the Musette, is inflated by means of bellows, which the performer blows with his arm, at the same time that he fingers the pipe.

## C H A P. X.

MERSENNUS next proceeds to treat of those instruments which serve for ecclesiastical harmony; and first he describes the Cornet. He says the use of it is to supply the acuter sounds, which he says in this instrument vibrate after the manner of lightning. The form of the Cornet in its various sizes is thus represented by him.



The first figure is of a treble cornet, the second shews the lower part of the tenor, the third is the bass, of a serpentine form, and is four or five feet in length. Merfennus says that the sounds of the cornet are vehement, but that those who are skilful, such as Quiclet, the royal cornetist, are able so to soften and modulate them, that nothing can be more sweet. He adds that the true and genuine bass of the cornet is the Serpent. Of this instrument Merfennus gives a particular description in Prop. XVI. And first he exhibits it in this form :



The Serpent he says is thus contorted to render it commodious for carriage, its length being six feet and one inch. As it is usually made of a very brittle wood, namely nut-tree, and its thickness being but one line, or the twelfth of an inch ; it is usually covered with leather, and also strengthened with the sinews of oxen glewed round the first curve, which is the part by which it is held when transported from one place to another, though these precautions are unnecessary, when, as is frequently the case, this instrument is made of brass or silver.

Merfennus mentions some peculiar properties of this instrument, and, among others, that the sound of it is strong enough to drown twenty robust



robust voices, being animated by the breath of a boy, and yet the sound of it may be attuned to the softness of the sweetest voice. Another peculiarity of this instrument is, that great as the distance between the third and fourth hole appears, yet whether the third hole be open or shut, the difference is but a tone.

After a description of the Hunting-horn, Merfennus proceeds in Prop. XVIII. to explain the figure, parts, system, tones, and use of that noble instrument the trumpet\*: he says that the system of this instrument is wonderful, as indeed it appears to be from his description of it, in which he remarks that its first or lowest sound is C FA UT, and its next towards the acute, G SOL RE; and that it cannot by any means whatever be made to utter the intermediate sounds RE MI FA. Again he says the third sound is C FA UT in the acute, making a diatessaron to the second. He endeavours in a long discourse to assign reasons for the defects in this instrument; but they are better accounted for in a passage above-cited from a paper in the Philosophical Transactions, written by the Hon. Mr. Roberts, describing the trumpet marine.

But, notwithstanding these defects in the trumpet, Merfennus, in Prop. XX. speaking of a trumpet somewhat different from the former, intimates that they may in a great measure be overcome by practice; and says that his imagination of the possibility of so doing is strongly increased by certain letters by him received from Monf. Bourdelot, a most learned physician, resident at Rome, who therein asserts that a famous performer on the trumpet, Hieronymo Fantino by name, had actually produced from his instrument all the tones within its compass without intermission, joining them with those of the organ of St. Peter's church at Rome, Girolamo Frescobaldi, the organist of that church playing on it at the same time. It is true, Merfennus says, that the trumpeters of the duke de Crequi, the French ambassador, objected to these tones as inordinate, and indeed spurious; but whe-

\* The trumpet is said by Vincentio Galileo, in his *Dialogo della Musica*, page 146, to have been invented at Nuremberg; and there is extant a memoir which shews that trumpets were made to great perfection by an artist in that city, who was also an admired performer on that instrument, it is as follows: 'Hans Meusel of Nuremberg, for his accuracy in making trumpets, as also for his skill in playing on the same alone, and in the accompaniment with the voice, was of so great renown, that he was frequently sent for to the palaces of princes the distance of several hundred miles. Pope Leo X. for whom he had made sundry trumpets of silver, sent for him to Rome, and after having been delighted with his exquisite performance, dismissed him with a munificent reward.'

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ther they are necessarily to be deemed so or not, or, in other words, whether a regular succession of intervals on the trumpet be repugnant to the order of nature or not, he recommends as a question well worthy of consideration \*.

Prop. XXI. contains a description of the Tuba tractilis or Sacbut, so called from its being capable of being drawn out; it is elsewhere said by Mersennus to be the true basis of the military trumpet, and indeed the similarity of sound in both seems to indicate no less.

In the concluding Proposition of this book, viz, that numbered. XXII. he describes a Chinese instrument, which he says was sent him by an English gentleman named Hardy; it consists of a large cane excavated and fixed to the necks of two Cucurbites, hollow and without bottoms; along the surface of the cane, but a little distant from it, chords are strained by the means of pins; he adds that the method of performing on this instrument is by iron plectra fastened to the ends of the fingers.

He also describes another instrument, which he says was sent to him from Rome by Giovanni Battista Doni, secretary to Cardinal Barberini. It was constructed of the half of an Indian fruit of the melon kind, cleared from its contents, and afterwards covered on the top with a serpent's skin like a kettle-drum: to this was affixed on the belly of the instrument a handle made of an Indian reed, about twice the length of the body. He describes also other Chinese and Indian instruments, equally barbarous and ill-constructed with those abovementioned.

In the succeeding book, entitled *De Organis, Campanis, Tympanis, ac cæteris Instrumentis χρονομετρικῶς*, seu quæ percutiuntur, Mersennus enters into a most minute investigation of the natures and properties of these several instruments, and with respect to the organ in particular, he is so very precise, that were the art of organ-building lost to the world, there is very little doubt but that it might be recovered by means of this book.

\* The French horn is no other than a wreathed or contorted trumpet: it labours under the same defects as the trumpet itself, but these of late have been so palliated, as to require no particular selection of keys for this instrument. In the beginning of the year 1773 a foreigner named Spandau played in a concert at the Opera-house a concerto, part whereof was in the key of C with the minor third, in the performance whereof all the intervals seemed to be as perfect as in any wind-instrument; this improvement was effected by putting his right hand into the bottom or bell of the instrument, and tempering the sounds by the application of his fingers to different parts of the tube.

It is impossible so to abridge this elaborate and curious tract, as to render it of any use to the generality of readers, it must therefore suffice to say that it contains a description of the several parts of an organ, of the materials and dimensions of the several orders of pipes, with the division of the Abacus or key-board, and the temperament of the instrument.

Speaking of pipes, he distinguishes between such as are stopped at the ends, and such as are open; as also between pipes of wood and of metal. Assigning the effects of these different materials in the production of tones of various kinds, he shews also the use of that tongue, which being inserted into the mouth of any pipe, causes it to yield a sound like that of a reed. As to the proportion between the length and circumference of pipes, he says it is a very difficult thing to ascertain, but that experience shews that the quadruple ratio is the cause of the best sound. This proportion is not taken from the diameter of the tube, but from the width of the plate, supposing it to be of metal, of which it is formed, which when reduced to a cylinder, bears a ratio of about 7 to 22 to its circumference. Nevertheless he says that in the first order of pipes the largest is sixteen feet in length; he adds that he had seen pipes thirty-two feet long, but that it is not in the power of the ear to form a judgment of the sounds which these produce; and these pipes he resembles to chords of such an enormous length, as make but twelve returns and a half in the space of a second of time.

The difference of pipes in respect of the acumen and gravity of their sounds, depends upon their size, for the longer the pipe is, the slower are its vibrations, and consequently the graver is its sound; and, what is much to be wondered at, a pipe stopped at the end will produce a sound an octave lower than when open\*.

From these particulars respecting the pipes of an organ, their ratios, and the sounds produced by them, Merfennus proceeds to explain the mechanism of this noble instrument by a verbal description of its several parts, and representations thereof in diagrams. Such a minute

\* Merfennus in another place seems to contradict himself, saying that a covered pipe of the same height and breadth with an open one, does not produce a perfect diapason or octave, but one that is diminished by a semitone, and that the same when twice as wide makes an octave increased by a semitone. The organ-builders, in order to avoid this, make the breadth of the covered pipes sesquialtera to that of the open ones, in order to constitute a perfect octave.

description as this was necessary in a work that professes no less than to teach the art of making the several instruments of which it treats. In a work such as is the present, the same degree of precision will hardly be required, especially as a very accurate description of the organ is contained in the *Facteur d'Orgues*, which makes part of the *Descriptions des Arts et Métiers*, now publishing at Paris; and a very satisfactory one is extant in the *Principles of Mechanics* of Mr. W. Emerson, Lond. quarto, 1758; nevertheless such a general description of the organ is here given as is consistent with the nature of the present work.

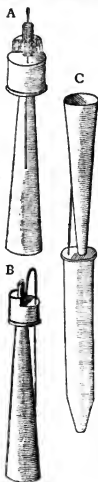
From what has already been said of the organ, it appears that it is to be considered in the several views of a machine and a musical instrument; the former of these belong to the science of mechanics, and such as are skilled therein may with wonder contemplate this noble effort of ingenuity and industry; such will be delighted to observe the means by which an instrument of this magnitude is inflated, and those contrivances of ducts and canals, whereby a due proportion of wind is distributed to thousands of pipes of different forms and magnitudes, and by what means it is so communicated as to be in readiness to obey the touch of the finger, they will wonder at the variety of sound produced by pipes formed of the same materials differently constructed, and at the regular and artful arrangement of these for the purpose of occupying the whole of a given space; and, lastly, they will be astonished at the general and universal concert of parts, which renders the whole of this stupendous machine obedient to the will of the performer.

In the consideration of the organ as a musical instrument, it is to be noted that the sounds produced by it are of various kinds, that is to say, some resemble those of the flute or pipe, allowing for the difference of shrillness and mellowness arising from different degrees of magnitude; others have a sound arising from the tremulous motion of the air resembling the human voice, others imitate the clangor of the trumpet; and those orders of pipes, whether simple or compounded, that in the construction of the instrument are connected together or rendered subservient to one touch of the key, are called stops.

The simple stops are those in which only one pipe answers to the touch of the key, these are the Diapason\*, Principal, Tierce, Twelfth,

\* This is an improper term to signify a single order of pipes: the organ-makers are betrayed into the use of it by the consideration that it is the foundation of the harmony of the instrument, the pitch of all the other orders of pipes being accommodated to it. See the true sense of the word Diapason in a subsequent note.

Fifteenth, Flute, Block-Flute, Trumpet, Clarion, Nazard, Vox-humana, Krumhorn, and some others. The compound stops are the



Cornet, the Sesquialtera, Mixture, Furniture, and sundry others; and are so called for that in them several pipes are made to speak at the touch of a single key, as in the Sesquialtera three, in the Cornet five, in the Mixture and in the Furniture three, four, or more; and the full organ or chorus is compounded of all.

Among pipes a distinction occurs, not only with respect to the materials of which they are formed \*, but also between those in which the wind is cut by the tongue, which is visible in the aperture of pipes of that class, and others where the percussion is against a reed as it is called, though made of brass, inserted in the body of the pipe, and which answers to the Glottis or upper part of the human larynx; and of pipes thus constructed are composed the stops called the Vox-humana, Regal, Krumhorn, Trumpet, Clarion, Hautboy, and many others. The figures here exhibited represent these Glottides in different views, as also a pipe with the glottis affixed to it.

Fig. A shews the glottis of a trumpet-pipe in front; the wire is doubled at top, and one end thereof is bent down, and made to form a bar; the front of the glottis is of thin brass and very elastic; the bar pressing hard against this plate, being moved upwards or downwards by the wire, opens or closes the aperture, making the sound either flatter or sharper, and this is the method of tuning pipes of this kind. Fig. B is a side view of a glottis with the aperture. In

\* Pipes are made of either wood or metal, some have mouths like flutes, others have reeds; the smallest pipes are made of tin, or of tin and lead; the sound of wooden and leaden pipes is soft, short pipes are open and the long ones are stopped: the mouths of large square wooden pipes are stopped with valves of leather. Metal pipes have a little ear on each side of the mouth to tune them, by bending it a little in or out. Whatever note any open pipe sounds, when the mouth is stopped it will sound an octave higher, and a pipe twice its capacity will sound an octave lower.

Fig. C the pipe containing the glottis is mounted on a canal or duct, which being placed on the wind-chest, conveys the wind to the aperture; which cutting against the end of the spring, is the immediate cause of that reedy tone which distinguishes pipes of this class.

Of the pipes in an organ those called the Diapasons\* are to be considered as the basis or foundation; above these succeed in regular order other simple stops, tuned in harmonical intervals to the diapasons, as the tierce or third, the sesquialtera in the ratio of 3 to 2, or the fifth; some in the octave, others in the tenth, which is the replicate of the third, the twelfth the replicate of the fifth, the bisdiapason, and so on to the twenty-second. By means of the Registers that command the several orders of pipes, the wind is either admitted into or excluded from them severally; and we accordingly hear the cornet, the flute, or the trumpet, &c. at the will of the performer. When all the stops are drawn, and the registers open, the wind pervades the whole instrument, and we hear that full and complete harmony, that general and universal concert, which, as being *per omnes*, is what the ancient writers mean to express by the term Diapason†.

And here it is wonderful to consider that notwithstanding that surd quantity in the musical system, which renders it impossible precisely

\* These are of two kinds, the open and the stopped, the latter are of wood, and are so called from their being stopped with a tampon or plug of wood clothed with leather.

† The following passages in some of our best poets fully justify the above sense of these words:

And 'twixt them both a quadrate was the base,  
Proportion'd equally by seven and nine;  
Nine was the circle set in heaven's place,  
All which compacted, made a goodly *Diapase*.

FARRIE QUEENE, book II. canto ix. stanza 22.

.....

Jarr'd against nature's chime, and with harsh din  
Broke the fair music that all creatures made  
To their great Lord, whose love their motion sway'd  
In perfect *Diapason* while they stood  
In first obedience and their state of good.

MILTON, at a solemn music,

Many a sweet rise, many as sweet a fall,  
A full-mouth'd *Diapason* swallows all. CRASHAW.

From harmony from heav'nly harmony  
This universal frame began;  
From harmony to harmony  
Through all the compass of the notes it ran,  
The *Diapason* closing full in man.

DRYDEN, Song for St. Cecilia's day, 1687.

to

to adjust the intervals that compose the diatessaron, and which, as Boetius observes, makes the amount of six sesquioctave tones to exceed the diapason, by the commixture of pipes in the manner above-mentioned, all the irregularities hence arising are reconciled, and in effect annihilated.

Of the stops of an organ, the most usual are the Diapasons, the open and stopped, the Tierce, Sesquialtera, Flute, Cornet, Tenth, Twelfth, Fifteenth, Principal, Furniture, Mixture, Trumpet, Clarion, Hautboy, Larigot, Vox-humana, Krumhorn, and Nazard. The foreign organs, especially those of Germany, have many more, particularly that in the abbey church of Weingarten, a town in the Upper Palatinate, which has sixty-six, and contains no fewer than six thousand six hundred and sixty-six pipes\*. The organ at Haerlem is said to have sixty stops, many of them but little known to the English workmen, among which are the Bourdon, Gemsen-horn, the Quintadena, Schalmey, Dulciana, Buzain, and Zink †.

\* Of this instrument, the most elegant and superb of any in the world, the figure, with a particular description, is given in the *Facteur d'Orgues* above-mentioned.

† The names, as also the etymologies of these appellations are but little understood, and many of them have so departed from their primitive significations, that they may be said to be arbitrary; to instance in the Tierce and Sesquialtera, the former can mean nothing but a third above the diapasons, and the latter must signify the interval expressed by that term which signifies the whole and its half, viz. the ratio of 3 to 2, or, in the language of musicians, the diapente or fifth; whereas it has long been the practice to tune the Tierce a seventeenth, i. e. a double octave and a third, and to compound the Sesquialtera of the unison third and fifth.

Many of the above names bespeak their signification, others require to be explained; the Larigot means a flageolet. The Krumhorn is an imitation of a pipe described by Otomarus Luscinius, in his *Musurgia*, lib. I. pag. 20, and also in vol. II. of this work, page 452, and is often corrupted into Cremona, from a notion that the sound of this stop resembles that of a Cremona violin.

The Nazard, or, as Merfennus terms it, the Nasutus, from its snuffing tone, resembles the singing of those who utter sounds seemingly through the nose.

The word Bourdon signifies the drone of a bagpipe; the Latin word for it is *Bombus*, as also *Bombyx*. Hoffmann. *Lex. Univer. in Art.* Merfennus in his Latin work uses the latter. At Manchester, and also at Coventry, is an organ with this stop.

The Gemsen-horn is a small pipe made of the horn of a quadruped called the *Gems*, a Shamoy or wild goat. Luscinius describes it, and the stop so named is an imitation of it. See vol. II. page 452.

The appellation Quintadena, corruptly spelt Quintadecna, quasi *Quinta ad una*, or five to one. This is the ratio of the greater seventeenth, which the word Quintadena was doubtless intended to bespeak, and the diapasons are the acute terms, consequently the pitch of this stop is a double octave and a third major below the diapasons. In the organ of Spitalfields church, made by Bridge, is a stop which he improperly, as it should seem, called a Quintadena, the pitch of it being only a fifth above the diapasons. However it is the only one of the kind in England.

The

The German organs have also keys for the feet, called Pedals, an invention of a German, named Bernhard, about the year 1400. These command certain pipes, which, to increase the harmony, are tuned below the diapasons.

Among the modern improvements of the organ the most remarkable are the Swell and the Tremblant, the former, invented by an English artificer, consists in a number of pipes placed in a remote part of the instrument, and inclosed in a kind of box, which being gradually opened by the pressure of the foot, increases the sound as the wind does the sound of a peal of bells, or suppresses it in like manner by the contrary action. The Tremblant is a contrivance by means of a valve in the Port-vent or passage from the wind-chest, to check the wind, and admit it only by starts; so that the notes seem to stammer, and the whole instrument to sob, in a manner very offensive to the ear. In the organ at the German chapel in the Savoy, is a Tremblant.

In cathedral churches where there are generally two organs, a large and a small, the latter the French distinguish by the epithet *Positif*, the reason whereof we are to seek, the term being only proper and belonging to organs fixed to a certain place, and is used in contradistinction to *portatif*, a term applied to those portable ones, which, like the Regal, may be carried about. We in England call it the choir, and by corruption the chair organ.

The word Schalmey is derived from Chalumeau, and the latter from Calamus. The Schalmey is described by Lucinius, *Mufurgia*, lib. I. pag. 19, and is a kind of hautboy, very long and slender. See the figure of it in vol. II. page 450.

The Dulcian is probably an imitation of an instrument of Moorish origin, called the *Dulçayna*, a kind of tenor-hautboy, or, as Broffard describes it, a small balfoon. Mention is made of this instrument by Cerone, lib. XXI. cap. i. and by Cervantes in *Don Quixote*, 'Entre Moros—se usa un genero de Dulçaynas que paracen nuestras Chirimias.' See vol. III. page 227. in not. Or it might signify a stop called the Dulciana, consisting of very long and narrow pipes in unison with the diapason, but that the latter is said to be a very recent invention.

The word Buzain is a corruption of Bufaun, or, as it is now spelt, Posaunc, which signifies a Sacbut or bass-trumpet, and the stop so named is an imitation of that instrument, which see represented in vol. II. page 454.

The Zink, corruptly spelt Cink, is an imitation of the Zinken horn, a very small pipe, or rather a whistle, described and delineated from Lucinius, vol. II. page 452, of this work. It is made of a small branch of a deer's horn.

The desire of variety in the stops of an organ has been indulged to a ridiculous degree. In the organ at Weingarten are stops intended to imitate the sound of bells, the voice of the cuckoo, and the roaring of the sea. Other absurd fancies have intruded into this noble instrument, such as figures that beat time, alluded to by Dr. Donne in these lines:

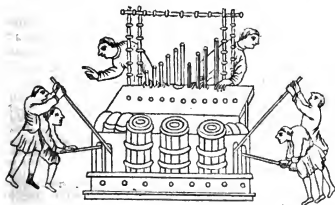
'As in some organs, puppets dance above,

'And bellows pant below, which them do move.' *Satire II.*

The



The foregoing account, intended to supersede the necessity of giving in large Merfennus's description, may serve for a general idea of the organ. The early fabricators of this instrument are as little known as celebrated by their works; Zarlino mentions two persons at Rome, Vincenzo Colombi and Vincenzo Colonna, famous organ-makers in his time; but before them, viz. towards the end of the fifteenth century, there flourished Rudolphus Agricola, an admirable artist, who made the organ at Groningen\*. Ralph Dallans, Bernard Smith, and Renatus Harris, are names well known in Germany, France, and England, as excellent organ-makers. Of these an account will hereafter be given. In the mean time it may be observed that there is no method of estimating the improvement of the manual arts so satisfactory as that of comparing the works of modern artificers with those of the ancient. The mechanism of an organ at this day proves it to be a wonderful machine, constructed with great ingenuity, and most elegantly wrought. The following figure represents an organ in the time of king Stephen, taken from a manuscript Pfalter of Eadwine in the library of Trinity college, Cambridge. Infig. R. 17. 1.



The eighth and last book of the Harmonics treats of bells and other instruments of percussion, including therein drums of various kinds, as also Castanets, the Claquebois or regals of wood described

\* RUDOLPHUS AGRICOLA was born at Bassen in Friesland, two miles from Groningen. He was a learned divine, philosopher, poet, and musician, and also an excellent mechanic. There are of his composition Songs in his native language to music in four parts.

vol. II. page 449 of this work ; and descending even to the Cymbalum Orale, or Jew's-harp.

With respect to bells, Mercennus treats of the different metals of which they are formed, of their figure, craftitude, and degrees of ponderosity as they respect each other in any given series. He describes also those peals of bells in the towers of many churches in Germany, called Carillons, on which, by the help of a contrivance of ropes fastened to the clappers, and collected together at the lower extremities, tunes are played at stated hours of the day. This kind of practice on bells is in effect tolling, and not ringing, an art which seems to be peculiar to England, which for this reason is termed the ringing island.

The ringing of bells is a curious exercise of the invention and memory ; and though a recreation chiefly of the lower sort of people, is worthy of notice. The tolling a bell is nothing more than the producing a sound by a stroke of the clapper against the side of the bell, the bell itself being in a pendant position and at rest. In ringing, the bell, by means of a wheel and a rope, is elevated to a perpendicular ; in its motion to this situation the clapper strikes forcibly on one side, and in its return downwards, on the other side of the bell, producing at each stroke a sound. The music of bells is altogether melody, but the pleasure arising from it consists in the variety of interchanges and the various succession and general predominance of the consonances in the sounds produced \*.

parts : he is also said to have sung well, and to have had a fine hand on the lute. Melchior Adamus has celebrated him for his extensive learning and skill in music. That he made the organ at St. Martin's church is uniformly believed throughout the Netherlands upon better authority than bare tradition ; Benthem, in his *Hollandischen Kirch- und Schulen-Staat*, expressly asserts it ; and with him Walther agrees in the relation of the fact. The organ of Agrioola is yet remaining in St. Martin's church : some additions have been made to it since his time, but they are no more to be considered as improvements, than the additions to the organs of Father Smith, which serve but as a foil to the unimproved part of the instrument.

\* The invention of bells, that is to say, such as are hung in the towers or steeples of Christian churches, is by Polydore Virgil and others, ascribed to Paulinus bishop of Nola, a city of Campania, about the year 400 ; it is said that the names Nola and Campanie, the one referring to the city, the other to the country, were for that reason given to them. In the time of Clothair II. king of France, and in the year 610, the army of that king was frightened from the siege of the city of Sens by ringing the bells of St. Stephen's church. Vincent, Spec. Hist. lib. XXIII. cap. ix. Bede relates that about the year 670, ' Audivit subito in aere notum Campanie sonum, quo ad orationes excitari vel convocari solebant.' Hist. Eccl. lib. IV. cap. xliii. Ingulphus mentions that Turketulus, abbot of Croyland, who died about the year 870, gave a great bell to the church of that abbey, which he named Guthlac, and afterwards six others, viz.

The Harmonie Universelle contains in substance the whole of the Harmonici, but is in some measure improved in the latter. There are nevertheless some tracts, and many curious particulars in the French which are not to be found in the Latin work. To instance in *Livre Septiesme*, entitled *Des Instrumens de Percussion*; in this is an account of a French musician born in 1517, named Jacques Mauduit, and who, though not mentioned by any other writer on music,

viz. two which he called Bartholomew and Bettelin, two called Turketul and Tatwin, and two named Pega and Bega, all which rang together: the same author says, 'Non erat tunc tanta consonantia campanarum in tota Angliâ.' Ingulph. Hist. fol. 889, edit. Frane. Not long after Kineus, archbishop of York, built a tower of stone to the church of St. John at Beverly, and placed therein two great bells, and at the same time provided that other churches in his diocese should be furnished with bells. J. Stubbs, A.D. Pont. Eborc. fol. 1700. See more about bells in Spelman's Glossary, voce CAMPANA, and in Bingham's Antiquities of the Christian Church, book VIII. chap. vii. sect 15.

Mention is made by St. Aldhelm, and William of Malmesbury, of bells given by St. Dunstan to the churches in the West.

In the times of popery bells were baptized and anointed Oleo Chrismatis; they were exorcised and blessed by the bishop, from a belief that when these ceremonies were performed they had power to drive the devil out of the air, to calm tempests, to extinguish fire, and to recreate even the dead. The ritual for these ceremonies is contained in the Roman pontifical; and it was usual in their baptism to give to bells the name of some saint. In Chauncy's History of Hertfordshire, page 383, is a relation of the baptism of a set of bells in Italy with great ceremony, a short time before the writing that book. The bells of the parish church of Winnington in Bedfordshire had their names cast about the verge of every one in particular, with these rhiming hexameters:

Nomina Campanis hec indita sunt quoque nostris.

1. Hoc signum Petri pulsatur nomine Christi.
2. Nomen Magdalene campana sonat melode.
3. Sit nomen Domini benedictum semper in eum.
4. Musa Raphaelis sonat auribus Immanuelis.
5. Sum Rosa pulsata mundi que Maria vocata. Weev. Fun. Mon. 122.

By an old Chartulary, once in the possession of Weever the antiquary, it appears that the bells of the priory of Little Dunmow in Essex, were, anno 1501, new cast, and baptized by the following names:

- Prima in honore Sancti Michaelis Archangeli.  
 Secunda in honore S. Johannis Evangeliste.  
 Tertia in honore S. Johannis Baptiste.  
 Quarta in honore Assumptionis beate Marie.  
 Quinta in honore sancte Trinitatis, et omnium sanctorum. Fun. Mon. 633.

The bells of Osney abbey near Oxford were very famous; their several names were Douce, Clement, Austin, Hautecker [potius Hautcler] Gabriel and John. Appendix to Hearne's Collection of Discourses by Antiquaries, Numb. XI.

Near Old Windfor is a public house vulgarly called the Bells of Bosdy; this house was originally built for the accommodation of bargemen and others navigating the river Thames between London and Oxford. It has a sign of six bells, i. e. the bells of Osney.

In the Funeral Monuments of Weever, are the following particulars relating to bells:

‘ Bells had frequently these inscriptions on them:

- ‘ Funera plango, Fulgura frango, Sabbata pango,  
 ‘ Excito lentos, Dissipo ventos, Peco cruentos. Page 122.

was styled *Pere de la Musique*. Merfennus gives him a most exalted character, and exhibits a Requiem in five parts of his composition.

\* In the Little Sanctuary at Westminster king Edw. III. erected a Clochier, and placed therein three bells for the use of St. Stephen's chapel: about the biggest of them were cast in the metal these words:

\* King Edward made mee thirtie thousand weight and three,  
\* Take me down and wey mee, and more you shall synd mee.

\* But these bells being to be taken down in the raigene of king Hen. VIII. one writes underneath with a coale:

\* But Henry the eight,  
\* Will bait me of my weight." Ibid. 492.

This last distich alludes to a fact mentioned by Stow in his Survey of London, ward of Farringdon Within, to wit, that near to St. Paul's school stood a Clochier, in which were four bells called Jesus bells, the greatest in all England, against which Sir Miles Partridge flaked an hundred pounds, and won them of king Henry VIII. at a cast of dice.

It is said that the foundation of the Corsini family in Italy was laid by an ancestor of it, who, at the dissolution of religious houses, purchased the bells of abbey and other churches, and by the sale of them in other countries, acquired a very great estate.

Nevertheless it appears that abroad there are bells of great magnitude. In the steeple of the great church at Roan in Normandy is a bell with this inscription:

Je suis George de Ambois,  
Qui trente cinque mille pois,  
Mes lui qui me pefera,  
Trente six mill me tronera.

I am George of Ambois,  
Thirtie five thousand in pois:  
But he that shall weigh me,  
Thirtie six thousand shall find me. Ibid.

And it is a common tradition that the bells of King's college chapel, in the university of Cambridge, were taken by Henry V. from some church in France, after the battle of Agincourt. They were taken down some years ago, and sold to Phelps the bell-founder in White-Chapel, who melted them down.

The practice of ringing bells in change is said to be peculiar to this country, but the antiquity of it is not easily to be ascertained: there are in London several societies of ringers, particularly one known by the name of the College Youths; of this it is said Sir Matthew Hale, lord chief justice of the court of King's Bench, was, in his youthful days, a member; and in the life of this learned and upright judge, written by bishop Burnet, some facts are mentioned which favour this relation.

Merfennus has said nothing of the ringing of bells in changes; nor has Kircher done any thing more than calculated the possible combinations arising from a given number. In England the practice of ringing is reduced to a science, and peals have been composed which bear the names of the inventors. Some of the most celebrated peals now known were composed about fifty years ago by one Patrick; this man was a maker of barometers: in his advertisements he styled himself Torricellian Operator, from Torricelli, who invented instruments of this kind.

In the year 1684, one Abraham Rudhall, of the city of Gloucester, brought the art of bell-founding to great perfection. His descendants in succession have continued the business of casting bells; and by a list published by them, it appears that at Lady-day, 1774, the family, in peals and odd bells, had cast to the amount of 3594. The peals of St. Dunstan's in the East, and St. Bride's, London, and St. Martin's in the Fields, Westminster, are in the number.

G E N E R A L   H I S T O R Y  
 OF THE  
 S C I E N C E   and   P R A C T I C E  
 OF  
 M   U   S   I   C.

B O O K   I I .            C H A P .   I .

**J** O H N K E P L E R, a great astronomer and mathematician, was born at Wiel in the duchy of Wirtemberg, on the twenty-seventh of December, 1571. His father, Henry Kepler, was descended from a family which had raised itself under the emperors by military desert, and was himself an officer of rank in the army, but, after a series of misfortunes, was reduced to the necessity of keeping a public house for the support of himself and his family. He died in 1590, leaving his son John in a very helpless and forlorn condition.

The necessitous circumstances of Kepler's father would not allow of his giving his children such an education as might tend to repair the ruined fortunes of the family: his son John however discovered an early propensity to learning, and found means, upon the death of his father, to put himself into a course of study in the university of Tubingen, where, after he had acquired a competent degree of knowledge in physics, he betook himself to the mathematics under the direction of Michael Moestlin, a famous professor there. In this branch of science Kepler made so rapid a progress, that in the year 1593 he was invited to teach the mathematics at Gratz in Styria. Being settled there, he applied himself wholly to the study of astronomy, and published his works from time to time.

In the year 1597 he married, and became involved in a vexatious contest for the recovery of his wife's fortune, and the year after was banished from Gratz on account of his religion, but was soon recalled; however the growing troubles and the confusions of that place inclined him to think of a residence elsewhere; and as Tycho Brahe, having settled in Bohemia, and obtained from the emperor a great number of instruments for carrying on his pursuits in astronomy, had often solicited Kepler to come and abide with him, he left the university of Gratz, and removed into Bohemia with his family and library in the year 1600. Kepler in this journey was seized with a quartan ague, which continued seven or eight months; upon his recovery he set himself to assist Tycho Brahe with all his power, but there was but little cordiality between them: Kepler was offended at Tycho for the great reserve and caution with which he treated him, and for refusing to do some services to his family, which he had requested of him. Tycho Brahe died in 1601, but in the performance of the engagement which he had entered into with Kepler to induce him to settle at Prague, he had, on his arrival in that city, introduced him to the emperor Rudolphus, who received him very kindly, and made him his mathematician, upon condition that he should serve Tycho by making arithmetical calculations for him; in consideration thereof he was honoured with the title of mathematician to the emperor. Upon the decease of Tycho Brahe, Kepler received a command from the emperor to finish those tables begun by Tycho, which are known by the name of the Rudolphine tables, and he applied himself very vigorously to it; but such difficulties arose in a short time, partly from the nature of the work, and partly from the delay of the treasurers entrusted with the management and disposal of the fund appropriated for carrying it on, that they were not completed till the year 1627. Kepler complained that from the year 1602 he was looked upon by the treasurers with a very invidious eye; and that when in 1609 he had published a noble specimen of the work, and the emperor had given orders that, besides the expence of the edition, he should be immediately paid the arrears of his pension, which he said amounted to four thousand crowns, he in vain knocked at the doors of the Silesian and Imperial chambers, and it was not till two years after, that the generous orders of Rudolphus in his favour were obeyed. He met with no less discouragement

ment from the financiers under the emperor Matthias than under Rudolphus, and therefore, after struggling with poverty for ten years at Prague, he began to think of removing thence, which the emperor hearing, stationed him at Lintz, and appointed him a salary from the states of Upper Austria, which was paid for sixteen years. In the year 1613 he went to the assembly at Ratibon, to assist in the reformation of the Calendar, but returned to Lintz, where he continued to the year 1626 \*. In November in that year he went to Ulm, in order to publish the Rudolphine Tables; and afterwards, in 1629, with the emperor's leave, settled at Sagan in Silesia, where he published the second part of his Ephemerides, for the first had been published at Lintz in the year 1617. In the year 1630 he went to Ratibon to solicit the payment of the arrears of his pension, but being seized with a fever, which it is said he brought upon himself by too hard riding, he died there in November, in the fifty-ninth year of his age.

Before the time of Kepler the opinion of astronomers was, that the orbits of the heavenly bodies were circular, but in 1609 he shewed from the observations of Tycho Brahe, that the planet Mars

\* In a letter from Sir Henry Wotton to Lord Bacon is the following curious relation respecting Kepler, to whom Sir Henry, then being our ambassador to some one of the princes of Germany, had made a visit. ' I lay a night at Lintz, the metropolis of the Higher Austria, but then in very low estate, having been newly taken by the duke of Bavaria, who, blandiente fortuna, was gone on to the late effects: there I found Kepler, a man famous in the sciences, as your Lordship knows, to whom I purpose to convey from hence one of your books, that he may see we have some of our own that can honor our king, as well as he hath done with his Harmonica. In this man's study I was much taken with the draught of a landskip on a piece of paper, methoughts masterly done: whereof inquiring the author, he bewrayed with a smile, it was himself; adding he had done it, Non tanquam Piclor, sed tanquam Mathematicus: his feet me on fire: at last he told me how. He hath a little back tent (of what stuff is not much importing) which he can suddenly set up where he will in a field, and it is convertible (like a wind-mill) to all quarters at pleasure, capable of not much more than one man, as I conceive, and perhaps at no great ease; exactly close and dark, save at one hole, about an inch and a half in the diameter, to which he applies a long perspective trunk, with a convex glass fitted to the said hole, and the concave taken out at the other end, which extendeth to about the middle of this erected tent, through which the visible radiations of all the objects without are intrmitted, falling upon a paper, which is accommodated to receive them, and so he traceth them with his pen in their natural appearance, turning his little tent round by degrees till he hath designed the whole aspect of the field. This I have described to your Lordship, because I think there might be good use made of it for Chorography: for otherwise to make landskips by it were illiberal: though surely no painter can do them so precisely.' Reliquiæ Wottonianæ, Lond. 1685, page 299.

It does not appear that Kepler claimed the honour of this invention, which, though Sir Henry Wotton seems not to have known it, is ascribed to Baptista Porta.

described.

described an ellipsis about the sun, placed in the lowermost focus, and collected the same to be the case of the rest \*. He also discovered this great law observed by nature in the revolutions of the heavenly bodies, viz. that the squares of their periodical times are as the cubes of their mean distances †. Kepler is also said to have been the first investigator of the true cause of tides, as arising from the principle of gravitation, though Sir Isaac Newton so far improved upon his discoveries on that subject, as to make the doctrine in a manner his own ‡.

The most celebrated of Kepler's works are his *Prodromus Dissertationum de Proportionibus Orbium cœlestium*, and his *Mysterium Cosmographicum*, in which latter, as it is said, the sublime secret of the five regular bodies is laid open. Of this latter work the author thought so highly, that in a conversation with one of his friends, Thomas Lansius, he declared that if the electorate of Saxony were offered him on condition of his renouncing the honour of the discoveries contained therein, he would not accept it.

Besides these and many other books on astronomy and other mathematical subjects, Kepler was the author of a work entitled *Harmonices Mundi*, which he dedicated to our king James I. the third book whereof, as it is on the subject of musical harmony, it materially concerns us so far to take notice of, as to mention its general contents, and point out those singularities which distinguish it.

The third book of the *Harmonices Mundi* is on the subject of those proportions which we term harmonical, having for its title *De Ortum proportionum harmonicarum, deque natura & differentiis rerum ad cantum pertinentium*. The titles of the several chapters are as follow :

Caput I. Ortus consonantiarum ex causis suis propriis. II. De septem chordæ sectionibus harmonicis, totidemque formis consonantiarum minorum. III. De medietatibus harmonicis, et trinitate consonantiæ. IV. Ortus et denominatio intervallorum usualium seu concinnorum. V. Sectio et denominatio consonantiarum per sua intervalla usualia. VI. De cantus generibus, dūro et molli. VII. Proportio omnium octo sonorum-usualium unius diapason. VIII. Abscissio semitoniorum, et ordo minimorum intervallorum in diapason. IX.

\* See his *Tabulæ Rudolphinæ*, and *Comment. de Stella Martis* ; as also Costard's *History of Astronomy*, pag. 173, 174. Kepler's problem, and the solution of it by Sir Isaac Newton, are inserted in Keill's *Introduction to Astronomy*. Lect. xxiii. xxiv.

† Maclaurin's *Account of Sir Isaac Newton's Philosophical Discoveries*, page 50.

‡ Cost. *Hist. of Astronomy*, page 257.



De diagrammate, lineis, notis, literisque sonorum indicibus; de systemate, clavis et scala musicâ. X. De tetrachordis et syllabis, UT, RE, MI, FA, SOL, LA. XI. De compositione systematum majorum. XII. De consonantiis adulterinis, ex compositione ortis. XIII. De cantu concinno simplici. XIV. De modis seu tonis. XV. Qui modi, quibus serviant affectibus. XVI. De cantu figurato seu per harmoniam.

In the introduction to this treatise Kepler observes that the antiquity of music may be inferred from the mention of the harp and organ in the book of Genesis; and that from the similarity in the sound of the names and the attributes commonly ascribed to both, there is ground to conjecture that Jubal and Apollo were one and the same person; and that, for the same reasons, the like may be said of Tubal Cain and Vulcan. He then digresses to the contemplation of the Pythagorean Tetractys, and points out the mysterious properties of the number four\*. He also takes notice that Ptolemy was the first that vindicated the sense of hearing against the Pythagoreans, and received among the concinnous intervals not only the diatessaron, diapente, and diapason, but also the sesquioctave for the greater, and the sesquinona for the lesser tone, and the sesquidecima for the semitone; and added not only other superparticulars that were approved of by the ear, as the sesquiquarta and sesquiquinta, but also introduced some of the superbi-partients. By this means, he adds, Ptolemy indeed amended the Pythagorean speculation, as repugnant to the origin of harmonical proportions, but did not entirely reject it as false; yet he remarks that this same person, who had restored the judgment of the ears to its dignity, did however again desert it, he himself also insisting on and abiding by the contemplation of abstract numbers; wherefore he denied that the greater and lesser thirds and sixths are consonances, and admitted in their stead other proportions.

Chapter I. contains some of the principal axioms in Harmonics, upon which the author animadvert in a strain of philosophy that distinguishes his writings, to this purpose:

‘ The speculation concerning these axioms is sublime, Platonic, and analogous to the Christian faith, and regards metaphysics and

\* The Pythagoreans maintained that in the first of the five regular solids, viz. the Tetrahedron or Pyramid, the Tetractys is to be found, for that a point answers to unity, a line to the number two, a superficies to three, and solidity to four. Farther they say that the judicative power is fourfold, and consists in mind, science, opinion, and sense. In short, in physics, metaphysics, ethics, and theology, they made the number four an universal measure; and scrupled not to assert that the nature of God himself is typified by the Tetrads.

‘ the

the doctrine of the soul ; for geometry, which has a relation to musical harmony, suggested to the divine mind in the creation of the world what was best, most beautiful, and nearest resembling God himself, and the images of God the creator, as are all spirits, souls, and minds which actuate bodies, and govern, move, increase, and preserve them. These by a certain instinct delight in the same proportions which God himself made use of in the formation of the universe, whether they are impressed on bodies and motions, or arise from a certain geometrical necessity of matter, divisible in infinitum, or from motions excited by matter ; and these harmonical proportions are said to consist not in *Esse*, but in *Fieri*. Nor do minds delight only in these proportions, but they also make use of the same as laws, to perfect or perform their offices, and to express these same proportions in the motions of bodies where it is allowable. Of this the following books produce two most luculent examples, the one of God himself the Creator, who has regulated the motions of the heavens by harmonical proportions ; the other of that soul which we usually call the sublunary nature, which stirs up the meteors according to the laws or prescripts of those proportions which occur in the radiations of the stars. A third example is that of the human soul, and the souls of beasts in some measure, for they delight in the harmonical proportions of sounds, and are sad or displeased with such as are not harmonical ; from which affections of the soul, the former are termed consonances, and the latter dissonances ; but if another harmonical proportion of voices and sounds, to wit, the metrical ratio of quantities long and short be also added, these affect the soul, and stir up the body to dancing or leaping, and the tongue to pronunciation, according to the same laws ; to this workmen adapt the strokes of their hammers, and soldiers their pace. All things live when harmonies subsist, but deaden when they are disturbed.

As touching the nature of harmony, and that determination which the senses make between concinnous and inconcinnous intervals, Kepler, as do indeed most other writers on the subject, resolves it into the coincidence of vibrations.

Chap. II. contains a series of proportions tending to shew that for producing the consonances, seven sections of a chord are all that can be admitted ; in answer to which it need only be said that in

the

the *Sectio Canonis* of Euclid and Aristides Quintilianus, the contrary is demonstrated.

In Chap. VI. the author declares his sentiments with respect to the hard and soft genera of Cantus; the first he says is called the soft cantus, because in it the intervals of the third and sixth from the lowest note are soft, and that the other is called the hard cantus for the contrary reason; upon which he remarks, that this distinction is recognized by God himself in the motions of the planets.







In Chap. VII. in which the author undertakes to demonstrate the natural order of the concinnous intervals contained in the octave, he asserts, without taking notice of the division of the diapason into tetrachords, that it seems most agreeable to nature that whenever we make choice of a section, the greater intervals should converge towards the grave sounds. In his section therefore he observes this order, greater tone 8, 9, lesser tone 9, 10, semitone 15, 16, which he says is sufficient to stand forth against the authorities of Ptolemy, Zarlino, and Galileo, who make the lesser tone the lowest in position \*.

Chap. VIII. proposes a section of the monochord for the *Testudo* or lute, in which he censures that of Vincentio Galileo, declaring it to be an injudicious essay towards a temperament, and that the author was ignorant of the demonstrative quantity of sounds.


Chap. IX. treats of the modern method of notation by lines and the letters of the alphabet, and contains the author's opinion touching the origin of the cliffs, which he with great ingenuity proves to be gradual deviations from the respective letters F C and G; he delivers his sentiments in these words:

• Some things offer themselves to our observation concerning these letters; for first, all the letters are not written on the lines and spaces which their stations require, but only these, F G C, as often as there is a place for one of them on the line, B also when it has its sound in a space.

• Kepler, with all his acuteness, seems to have been bewildered in this abstruse speculation: indeed so far as not to be able to distinguish between the friends and the adversaries of his doctrine; for this very arrangement of the greater and lesser tone, that is to say the greater first, and the second next, constitutes the intense diatonic of Ptolemy, which had been received by Ludovico Fogliano, and recognized by Zarlino: nor were there any of the moderns, excepting Vincentio Galileo, who disputed it, and he contended for an equality of tones; notwithstanding which Kepler enumerates Galileo among the friends of Ptolemy, and, by a mistaken consequence, among the adversaries of himself. See Dr. Wallis's Appendix to Ptolemy, page 318; and see also vol. III. page 113, 114.

Moreover the letter C has a different character, namely, the following ; I suppose that this arose from the distortion of the ancient letter C, for as the writers used broad-pointed pens, most of the notes were made square for dispatch in writing; nor could a round C be described with these pens: so that they made the C of three little lines, one slender, and the other two thick, in the room of the horns; the pen being drawn broad-ways thus , the fine little line, on account of their expeditious writing, was made longer, and was carried above and below beyond the horns thus ; but, in order to terminate the horns, they drew little lines parallel to the first thus , and at length these two lines were made one, and the whole character became of this form , but by the gaping of the quill it was frequently and at length generally made hollow or open thus .

It may nevertheless be questioned whether or no the term musical scale might not suggest to the inventors the character of a figure resembling a ladder, such as is used by the moderns, to denote the station of C in the scale.

The conjectures of Kepler with regard to the origin of the character used to denote the tenor cliff are ingenious, but he seems to have failed in his attempt to account for the form of the character , which gives the F FA UT wherever it is placed; for first he supposes it to have been originally the small  $\gamma$ , and, secondly, that the two points behind it were intended to signify a reduplication of the note F; in this he certainly errs, for the station of the bass cliff on the fourth line is but a seventh from GAMUT, the replicate whereof is G SOL, RE, UT, and not F FA UT. It must be owned that for the origin of the above character we are greatly to seek, but is highly probable that it is a corruption of the letter F; and that for this reason Guido, when he reformed the scale, found it necessary, in order to ascertain the denominations of the several chords contained in it, to affix some certain character to the lowest of them; for this purpose he made choice of the Greek  $\Gamma$ : succeeding musicians found it necessary in practice to ascertain the place of c SOL FA UT, which they did by the letter C; and the same motive induced them to point out also g SOL RE UT, by g, stationing it on the third line above that.

that whereon C stood : a thought then suggested itself that a cliff on the third line below C. would give the whole a uniform appearance, by placing the cliffs in the middle of the scale, and making them equidistant from each other ; and this was no sooner done by placing F three lines below C, than the old character *r* on the first line of the stave became useless ; for the note GAMUT is as clearly determined by the station of F on the fourth line, as by its original character.

Touching the origin and use of the flat and sharp signatures, these are the sentiments of Kepler :

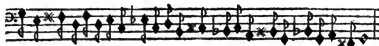
‘ As to the first, *b*, its presence, whether it falls upon a line or a space, denotes the soft cantus, and its absence the hard ; and by a certain abuse the letter *b* is used for the character of the semitone or syllable *FA*.

‘ When a semitone is extraordinarily constituted in the place of a tone, and the syllable *MI* in the place of the syllable *FA*, then the letter *b*, or the character derived from it, is prefixed to the note, for the ancients without doubt described it thus *h*, but we instead thereof thus *♭* or *♮*, which, as Galileus imagines, should seem to say to the reader the same thing as the Greek word *Diaschisma* formerly did, for it evidently expresses a splitting, and points out to us the cutting of the semitones.’

Chap. X. contains a comparison of the hexachords of the moderns with the tetrachords of the ancient Greeks, very clearly demonstrating the superior excellence of the hexachord system ; and here by the way it is to be observed that he differs from Doctor Wallis and many other authors, who have expressed their wishes that Guido, instead of six, had taken seven syllables into this system : further he censures that German, whoever he was, that introduced the seven syllables *BO, CE, DI, GA, LO, MA, NI*.

Chap. XIII. the author speaks of the manner of singing, which he says the Turks and Hungarians are accustomed to, and resembles the noises of brute animals rather than the sounds of the human voice ; but this kind of melody, rude as it is, he supposes not fortuitous, but to be derived from some instrument concinnously formed, which had led the whole nation into the use of such intervals in singing as nature abhors. To this purpose he relates that being at Prague, at the house of the Turkish ambassador, at a time when the accustomed

prayers were sung by the priests, he observed one on his knees frequently striking the earth with his hand, who appeared to sing by rule, for that he did not in the least hesitate, though the intervals he sung were wonderfully unaccustomed, mangled, and abhorrent, which, that his reader may judge of them, he gives in the following notes :



Touching that long-agitated question, whether the music of the ancient Greeks was solitary or in consonance, Kepler, chap. XVI. thus delivers his sentiments :

‘ Although the word Harmony was anciently used to signify a  
 ‘ Cantus, yet we are not to understand by it a modulation by several voices in consonance; for that this is an invention of modern date, and was utterly unknown to the ancients, needs not to be proved.’  
 He adds, ‘ It is indeed objected, that in the republic of Plato a tying together of the cantus by harmony is mentioned as if it had at that time been made use of\* ; but this passage is to be understood of instruments, such as the Syringa, the Cornamusa, and Testudo, when one sound intonates in consonance with another.’

The author concludes his third book of the *Harmonices Mundi* with what he calls a political digression concerning the three kinds of mediation, taken in part from Bodinus, who appears to be no less fond than himself of such fanciful analogies.

As there are three forms of policy or civil government, namely, Democracy, Aristocracy, and Monarchy, he compares Democracy to arithmetical proportion, Aristocracy to the geometrical, and Monarchy to the harmonical. He farther remarks that as all the rules of governing are comprehended under justice, of which there are two kinds, viz. commutative justice, which is implied in the arithmetical equality, and distributive in the geometrical similitude, so there is a third species of justice made up of both. He says that the poets, who feign the three daughters of Justice to be Equity, Law, and Peace, do as it were make them the tutelars severally of arithmetical, geometrical, and harmonical proportion: and that the laws concerning marriage

\* The passage here alluded to is that which gave rise to the controversy between Mons. Fraguier and Mons. Burette. See vol. I. page 274, in not.

afford

afford an example of the three proportions, for says he ' If patricians marry patrician wives, and plebeians plebeian wives, then it is the geometrical similitude ; where it is allowed to marry promiscuously, without any manner of restriction, then the arithmetical equality is found ; but if, as in the case of factions, the poorest patricians are permitted to marry with the richer plebeians, then that gives the harmonical proportion as being convenient for both.'

Kepler pretends also to discover an analogy between the three kinds of proportion above enumerated, and the order observed in the arrangement of persons, distinguishing between senators and plebeians at feasts and at public shews. In the pursuit of this argument he insists on a variety of topics drawn from the Roman civil law, and pretends to trace resemblances which never did exist but in his own bewildered imagination.

He concludes this digression with a remark that Bodinus beautifully compares the arithmetical equality to the iron ruler Polycletus, which may be broke before it can be bent ; the geometrical similitude to the leaden Lesbian ruler, which was accommodated to all angles ; and the harmonical proportion to a wooden ruler which indeed may be bent, but immediately returns back.

Such singularities as are discoverable in the writings of Kepler, could hardly fail to draw on him the censures of those who were engaged in the same course of study with himself. Ismael Bullialdus says he abounds in fictions ; and Martinus Schookius, who allows him to be an able astronomer and mathematician, says that where he affects to reason upon physical principles, no man talks more absurdly \*, and expresses his concern that a man, in other respects so excellent, should disgrace the divine science of mathematics with his preposterous notions ; for, says he, what could an old woman in a fever, dream more ridiculous than that the earth is a vast animal, which breathes out the winds through the holes of the mountains, as it were through a mouth and nostrils ? Yet he writes expressly thus in his *Harmo-*

\* The singularity in Kepler's method of reasoning may be remarked in his endeavours to torture and strain the three kinds of proportion, that is to say, geometrical, arithmetical, and harmonical, to a resemblance of the three forms of civil policy, and the practice of the Romans in their marriages, and the order of seating the spectators of public shews and solemnities ; and there are many other instances in the *Harmonices Mundi*, which, though they have escaped observation, are no less ridiculous, as where he says, speaking of the terms *Αγρην* and *Πασην*, made use of by Euclid, that the *Πασην* wanders about the *Αγρην* ' ut canis circa viatorem,' i. e. as a dog about a traveller.

nices Mundi, and attempts also seriously to prove that the earth has a sympathy with the heavens, and by a natural instinct perceives the position of the stars.

The absurdities of Kepler were such as have exposed him and his writings to the ridicule of many a less able mathematician than himself. Mr. Maclaurin has remarked that he was all his life in pursuit of fancied analogies; but he adds, that to this disposition we owe such discoveries as are more than sufficient to excuse his conceits\*. Upon which it may be observed, that had he made no greater discoveries in mathematics than he has done in music, it is highly probable that the conceits had remained, and the discoveries been forgotten.

## C H A P. II.

**R**OBERT FLUD, Lat. de Fluctibus, a very famous philosopher and a writer on music, was the son of Sir Thomas Flud, knight, some time treasurer of war to queen Elizabeth in France and the Low Countries, and was born at Milgate, in the parish of Bearsted, in Kent, in the year 1574. He was admitted of St. John's college in the university of Oxford, in 1591, at the age of seventeen; and having taken both the degrees in arts, applied himself to the study of physic, and spent six years in travelling through France, Spain, Italy, and Germany, in most of which countries he not only became acquainted with several of the nobility, but even read lectures to them. After his return, in the year 1605, being in high repute for his knowledge in chemistry, he proceeded in the faculty of physic, took the degree of doctor, was admitted a fellow of the college of physicians, and practised in London. He was esteemed by many both as a philosopher and a physician, though it may be objected, that as he was of the fraternity of the Rosicrucians, as they are called, his philosophy was none of the soundest. His propensity to chemistry served also to mislead him, and induced him to refer to it not only the wonders of nature, but miracles, and even religious mysteries. His works, which are very many, amounting to near twenty tracts, are in Latin; and it is said, that as he was a mystic in philosophy, and affected

\* Account of Sir Isaac Newton's Philosophical Discoveries, page 47.



in his writings a turgid and obscure style, so was his discourse, particularly to his patients, so lofty and hyperbolic, that it resembled that of a mountebank more than of a grave physician, yet it is said that he practised with success, and what is more, that Selden held him in high estimation. Mosheim asserts that the reading his books turned the brain of Jacob Behmen; and at present it is their only praise, that for some time they were greatly admired and sought after by alchemists, astrologers, searchers after the philosopher's stone, and, in short, by all the madmen in the republic of letters both at home and abroad.

Some of his pieces were levelled against Kepler and Merfennus, and he had the honour of replies from both. He wrote two books against Merfennus, the first intitled, '*Sophiæ cum Moriæ certamen, in quo, lapis Lydius a falso structore, Fratre Marino Merfennio monacho, reprobatus, celeberrima voluminis sui Babylonici in Genesim figmenta accurate examinatur.*' Franc. 1629, fol. The second, '*Summum bonorum quod est verum Magiæ Cabalæ, Alchymæ Fratrum Rosæ crucis verorum veræ subjectum, in dictarum scientiarum laudem, in insignis calumnias toris Fr. Mar. Merfenni dedecus publicatum per Joachim Frizium,*' 1629, fol. Merfennus desiring Gassendus to give his judgment of these two books of Flud against him, that great man drew up an answer divided into three parts, the first of which sists the principles of Flud's whimsical philosophy as they lie scattered throughout his works; the second is against *Sophiæ cum Moriæ certamen*, &c. and the third against *Summum bonorum*, &c. This answer, called *Examen Fluddanæ Philosophiæ*, is dated February 4, 1629, and is printed in the third volume of the works of Gassendus in folio. In the dedication to Merfennus is a passage in substance as follows, viz. 'Although I am far from thinking your antagonist a match for you, yet it must be owned that he is really a man of various knowledge, known to all the learned of the age, and whose voluminous works will shortly have a place in most libraries. And in the present dispute will have one great advantage over you, namely, that whereas your philosophy is of a plain, open, intelligible kind, his, on the contrary, is so very obscure and mysterious, that he can at any time conceal himself, and by diffusing a darkness round him, hinder you from discerning him, so far as to lay hold of him, much less to drag him forth to conviction.'

Dr.

Dr. Flud died at his house in Coleman-street, London, in the year 1637, and was buried in the church of Bearsted, the place of his nativity. In the *Athenæ Oxonienses* is an account of him and a catalogue of his writings, but of the many books he wrote, the only one necessary to be taken notice of in this work is that entitled '*Utriusque Cosmi, Majoris scilicet et minoris, metaphysica, physica, atque technica historia in duo volumina, secundum Cosmi differentiam divisa. Tomus primus de Macrocosmi Historia in duos tractatus divisa* \*.' This work was printed at Oppenheim, in a thick folio volume, and published in 1617. It abounds with plates and diagrams of the most fantastic kind, and though the author was beholden to a foreign press for its publication, is recommended to the patronage of his rightful sovereign James the First.

As to the work itself, the nature and tendency of it are unfolded in the following analytical distribution of its parts.

Tractatus	Primus de - - -	Metaphysico Macrocosmi & Creaturarum illius ortu. Physico Macrocosmi ingeneratione & corruptione progressu.
	Secundus de arte naturalium in Macrocosmo producta & in eo nutrita & multiplicata, cujus filias præcipuas hæc anatomia vivâ recensuimus, nempe :	Arithmeticam. Musicam. Geometriam. Perspectivam. Artem Pictoriam. Artem Militarem. Motus } Scientiam. Temporis } Cosmographiam. Astrologiam. Geomantiam.

The third book of the first tract is intitled *De Musica Mundana*. In this discourse the author supposes the world to be a musical instrument, and that the elements that compose it, assigning to each a certain place according to the laws of gravitation, together with the planets and the heavens, make up that instrument which he calls the *Mundane Monochord*, in the description whereof he thus expresses himself :

\* It seems that the second volume was never published.

‘ We will take our beginning from the matter of the world, which  
 ‘ I have made to resemble the chord of the monochord, whose great  
 ‘ instrument is the Macrocosm itself, as a certain scale or ladder  
 ‘ whereby the difference of the places lying between the center and  
 ‘ periphery of the mundane instrument is distinguished, and which  
 ‘ difference of places we shall aptly compare to the musical intervals,  
 ‘ as well the simple as the compound. Wherefore it is to be known  
 ‘ that as the chord of an instrument in its progression from  $\Gamma$  is ac-  
 ‘ customed to be divided into intervals by metrical proportions, so  
 ‘ likewise I have distributed both the matter and its form into de-  
 ‘ grees of quantity, and distinguished them by similar proportions,  
 ‘ constituting musical consonances; for if a monochord be supposed to  
 ‘ extend from the summit of the empyrean heaven to the basis of the  
 ‘ earth itself, we shall perceive that it may be divided into parts con-  
 ‘ stituting consonances; and if the half part thereof were touched or  
 ‘ struck, it would produce the consonant diapason in the same as the  
 ‘ instrumental monochord.

‘ But it is to be considered that in this mundane monochord the  
 ‘ consonances, and likewise the proper intervals, measuring them,  
 ‘ cannot be otherwise delineated than as we divide the instrumental  
 ‘ monochord into proportional parts; for the frigidity, and also the  
 ‘ matter itself, of the earth, as to the thickness and weight thereof,  
 ‘ naturally bears the same proportion to the frigidity as the matter of  
 ‘ the lowest region, in which there is only one fourth part of the na-  
 ‘ tural light and heat, as 4 to 3, which is the sesquitercia propor-  
 ‘ tion; in which proportion a diatessaron consists, composed of three  
 ‘ intervals, namely, water, air, and fire; for the earth in mundane  
 ‘ music is the same thing as  $\Gamma$  in music, unity in arithmetic, or a  
 ‘ point in geometry; it being as it were the term and found from  
 ‘ which the ratio of proportional matter is to be calculated. Water  
 ‘ therefore occupies the place of one tone, and the air that of another  
 ‘ interval more remote; and the sphere of fire, as it is only the sum-  
 ‘ mit of the region of the air, kindled or lighted up, possesses the  
 ‘ place of a lesser semitone. But in as much as two portions of  
 ‘ this matter are extended upwards as far as to the middle heaven,  
 ‘ to resist the action of the supernatural heat; and the same number  
 ‘ of parts of light, act downwards against these two portions of  
 ‘ matter, these make up the composition of the sphere of the  
 ‘ sun, and naturally give it the attribute of equality, and by that

\* means the sesquialtera proportion is produced, in which three  
 \* parts of the lower spirit or matter of the middle heaven are opposed  
 \* to the two parts of the solar sphere, producing the consonant  
 \* diapente: for such is the difference between the moon and the  
 \* sun, as there are four intervals between the convexity of this  
 \* heaven and the middle of the solar sphere, namely, those of the en-  
 \* tire spheres of the moon, Mercury, and Venus, compared to full  
 \* tones, and the half part of the solar sphere, which we have com-  
 \* pared to the semitone. But as the consonant diapason is consti-  
 \* tuted of the diatessaron and diapente, therefore this consonant dia-  
 \* pason must necessarily be there produced; and this is the most  
 \* perfect consonance of matter, which can by no means acquire its  
 \* perfection unless it fills up its appetite in the solar form. More-  
 \* over, this middle heaven, though its most perfect consonance ends  
 \* in its heart, namely, the sun, and thence begins its motion to the  
 \* formal diapason, yet it sounds out nothing else than the consonant  
 \* diapente in its concavity, as well above its sphere of equality as be-  
 \* low it; which consonant therefore suits better with this place than  
 \* any of the other consonants, because it is less perfect, and is placed  
 \* in the middle between the perfect and imperfect: thus also this  
 \* heaven, although it be perfect and free from corruption, is said to  
 \* be less perfect with regard to the upper heaven, and obtains the  
 \* middle situation between both heavens, namely, the perfect and  
 \* imperfect.\*

The definition which Boetius gives of mundane music, so far as  
 relates to the motion of the celestial orbs, is founded in the Pytha-  
 gorean notion of the music of the spheres, and in this sense it has a  
 literal signification; but when he speaks of the composition of the  
 elements, the order of time, and the succession of the seasons, and of  
 the regularity, order, and harmony observable in the operations of  
 nature, it is evident he makes use of the term in a figurative sense.  
 In like manner do those who speak of human music, moral music,  
 and, as Kepler and others do, of political music; but this author not  
 only supposes the world to be a musical instrument, but proceeds  
 without any data, to assign to the four elements and to the planets,  
 certain stations, and to portion out the heavens themselves; and hav-  
 ing distributed the several parts of the creation according to the sug-  
 gestions of his own fancy, he pretends to discover in this distribution  
 certain ratios or proportions in strict analogy with those of music,  
 which he exhibits in the following diagram.



The mundane monochord thus adjusted and divided into systems of diatessaron, diapente, and diapasen, is not to be considered as a subject of mere speculation; and it will be perceived that the author has not been at the pains of stringing his instrument for nothing; for the soul or spirit of the world, according to him, is a formal substance, striking on the chord of the mundane instrument, which is a material substance, produces music: light therefore, says

our author, acts on the mundane instrument just as the breath or spirit of a man acts on the air when he sings.

In Chap. IV. the author undertakes to demonstrate his whimsical hypothesis by the figure of a pipe or flute in this form, from which he says it appears that the true proportion of the whole world may be collected: this boasted demonstration is in the words following;

' The pipe here spoken of is divided into three regions or parts, the two lower whereof have each three holes, denoting the beginning, middle, and end of each region; but the upper region, consisting of one great hole only, expresses the nature of the empyrean heaven, whose every part is of the same condition, or, as it were, most replete with the divine unity. But as this instrument is not moved by its own nature, nor sounds of itself without a moving soul, so neither can the world, or the part of the world move but by the immense mind or soul: as therefore the highest mind, God, is the summit of the whole machine, and as it were beyond the extreme superficies of the world, makes the joints of the world to exhibit his music, graver in the lower part, and acuter and clearer the nearer the parts approach to the summit itself; so likewise when the musician blows life and motion beyond the content of the pipe, and in its summit, the farther the holes are from that blowing power, the more grave are the sounds that are produced; and the higher they ascend towards the point of inspiration, the more are they acute. And in the same manner as the great aperture near the top of the pipe gives as it were life and soul to the lower ones,

' so



‘ so likewise the empyrean heaven gives soul to all the lower spheres.  
 ‘ O how great and how heavenly is this contemplation in a subject  
 ‘ seemingly so trivial, when it is diligently and profoundly consider-  
 ‘ ed by an intelligent mind !’

Were it possible to convey an idea in words of the nature of that folly and absurdity which are discoverable in the writings of this enthusiast, the foregoing extract from this work of his might be spared ; but his notions, as they elude all investigation, so cannot they even be stated in any words but his own, and this must be the apology for inserting them.

Tract II. part ii. of this work, agreeable to the analysis above given of it, is on practical music.. In this he enters largely into the subject, and from the manuscript of Waltham Holy Cross, which it is evident he had made use of, gives the whole doctrine of the *Cantus Mensurabilis*, with the diagrams relating to it, and among the rest that of the triangular shield, exhibited in vol. II. page 223, the invention whereof he ascribes to one Robert Brunham, a monk.

He describes also the musical instruments of the moderns, namely, the Barbiton or lute, the Orpharion and Pandora ; and under the pneumatic class, the Regals, as also pipes of various kinds. Of the *Sistræna* or Cittern these are his words : ‘ *Sistræna est instrumentum*  
 ‘ *musicum ex quatuor chordis metallis duplis consistens, & tonsori-*  
 ‘ *bus commune ;*’ most exactly corresponding with what has been already observed on this silly instrument, which is now become the recreation of ladies, and by the makers is ignorantly termed the Guitar.

The rest of this tract, excepting those whimsical devices, such as musical dials, musical windows, musical colonnades, and other extravagancies with which the author has thought proper to decorate his work, contains very little that deserves notice.

Upon the whole Flud appears to have been a man of a disordered imagination, an enthusiast in theology and philosophy : as such he is classed by Butler, with Jacob Behmen and the wildest of the mystic writers :

‘ He Anthroposophus and Flud,  
 ‘ And Jacob Behmen understood ;’

HUDIBRAS, Part I. Canto i.

Notwithstanding which, Webster, in his *Displaying of supposed Witchcraft*, asserts that he was a man acquainted with all sorts of learning, and one of the most Christian philosophers that ever wrote.

## C H A P. III.



HIERONYMUS FRESCOBALDUS

FERRARIENSIS.

ORGANISTA ECCLESIE D. PETRI IN VATICANO.

ÆTAT. SUÆ XXXVI.

**G**IOROLAMO FRESCOBALDI, a native of Ferrara, was born in the year 1601, and at the age of about twenty-three was organist of the church of St. Peter at Rome. He is not less celebrated for his compositions for the organ, than for his exquisite skill in that instrument. He was the first of the Italians that composed for the organ



organ in fugue ; and in this species of composition, originally invented by the Germans, he was without a rival.

Of many musicians it has been said, that they were the fathers of a particular style, as that Palestrina was the father of the church style, Monteverde of the dramatic, and Carissimi of the chamber style : of Frescobaldi it may as truly be said that he was the father of that organ-style which has prevailed not less in England than in other countries for more than a hundred years past, and which consists in a prompt and ready discussion of some premeditated subject in a quicker succession of notes than is required in the accompaniment of choral harmony. Exercises of this kind on the organ are usually called *Toccatas*, from the Italian *Toccare*, to touch ; and for want of a better word to express them, they are here in England called *Voluntaries*. In the Romish service they occur at frequent intervals, particularly at the elevation, post-communions, and during the offerings \* ; and in that of our church, in the morning prayer, after the psalms and after the Benediction, or, in other words, between the first and second service ; and in the evening service after the psalms †.

In the year 1628, Bartolomeo Grassi, organist of St. Maria in Acquiro in Rome, and who had been a disciple of his, published a work of Frescobaldi entitled ‘ *In partitura il primo libro delle canzoni a una due tre e quatro voci. Per sonare con ogni sorte di stromenti.*’ At the end of the book is an advertisement from Grassi, in which he says that the compositions contained in it are in the grand gusto, and, having been universally applauded, are to be looked on as models of perfection. It seems from the title of the work that these originally were vocal compositions, but that, for the improvement of the studious in music, Grassi had published them in score, rejecting the words, and in this form they met with such a favourable reception, that he expressly tells us he had printed them three times.

The following composition is taken from a work of Frescobaldi printed at Rome in 1637, entitled ‘ *Il secondo libro di Toccata, Canzone, Versi d’Hinni, Magnificat, Gagliarde, Correnti et altre Partite d’Intavolatura di Cimbalo et Organo,*’ and is the third Canzone in that collection.

\* A collection of this kind was published in the year 1716, by Domenico Zipoli, organist of the Jesuit’s church at Rome with this title, ‘ *Sonate d’Intavolatura per Organo, e Cimbalo, parte prima, Toccata, Versi, Canzone, Offertorio, Elevazioni, Post-Communion, e Pastorale.*’

† This order was settled at the Restoration. See The divine Services and Anthems, usually sung in his Majesties Chapel, and all Cathedrals, &c. by James Clifford, London. 1664.







GIROLAMO FRESCOBALDI.

RENÉ DES CARTES, the famous French philosopher and mathematician, the particulars of whose life and character are very well known, was the author of a treatise entitled *Musicæ Compendium*, written when he was very young, and in the year 1617, and, which is very extraordinary, while he was engaged in the profession of a soldier, and lay in garrison at Breda. The subject matter of this tract is distributed under the following heads: *De numero vel tempore in sonis observando. De sonorum diversitate circa acutum et grave. De consonantiis. De octavâ. De quintâ. De quartâ. De ditono, tertiâ minore, et sextis. De gradibus sive tonis musicis. De dissonantiis. De ratione componendi et modis. De modis.*

The above-mentioned tract, although comprehended in fifty-eight small quarto pages, contains a great number of very curious particulars relating to the science of music \*. The observations of the author on the effects of various measures, as contained in the following passages, are new and judicious, and in the words of his translator are these :

‘ We say in the generall that a slow measure doth excite in us gentle and sluggish motions, such as a kind of languor, sadness, fear, pride, and other heavy and dull passions : and a more nimble and swift measure doth proportionably excite more nimble and sprightly passions, such as joy, anger, courage, &c. the same may also be sayd of the double kind of percussion, viz. that a quadrate, or such as is perpetually resolved into equals, is slower and duller than a tertiate, or such as doth consist of three equal parts. The reason whereof is, because this doth more possess and employ the sense, inasmuch as therein are more, namely 3, members to be adverted, while in the other are only 2.’

In his enumeration of the consonances, he, contrary to the sense of all other writers, from John De Muris down to Merseus, excludes the unison, and for this very good reason, that ‘ therein is no difference of sounds as to acute and grave ; it bearing the same relation to consonances, as unity doth to numbers.’

\* There are nevertheless some singularities in it, of which the following may serve as a specimen : ‘ This only thing seems to render the voice of man the most grateful of all other sounds, that it holds the greatest conformity to our spirits. Thus also is the voice of a friend more grateful than that of an enemy, from a sympathy and dispassion of affections : by the same reason perhaps that it is conceived that a drum headed with a sheep’s skin yields no sound though stricken, if another drum headed with a wolf’s skin be beaten upon in the same room.’

Of the two methods by which the diapason or octave is divided, the arithmetical and geometrical, the author, for the reasons contained in the sixth of his *Prænotanda*, prefers the former; and for the purpose of adjusting the consonances, proposes the division of a chord, first into two equal parts, and afterwards into smaller proportions, according to this table.

$\frac{1}{2}$	Eighth				
$\frac{1}{3}$	Twelfth	$\frac{2}{3}$	Fifth		
$\frac{1}{4}$	Fifteenth	$\frac{2}{4}$	Eighth	$\frac{3}{4}$	Fourth
$\frac{1}{5}$	Seventeenth	$\frac{2}{5}$	Tenth Major	$\frac{3}{5}$	Sixth Major
				$\frac{4}{5}$	Ditone
$\frac{1}{6}$	Nineteenth	$\frac{2}{6}$	Twelfth	$\frac{3}{6}$	Eighth
				$\frac{4}{6}$	Fifth
				$\frac{5}{6}$	Third Minor

The advantages resulting from the geometrical division appear in the *Systema Participato*, mentioned by Bontempi, which consisted in the division of the diapason or octave into twelve equal semitones by eleven mean proportionals; but Des Cartes rejects this division for reasons that are very far from satisfactory.

A translation of this book into English was, in 1653, published by a person of honour, viz. William Lord Brouncker, president of the Royal Society, and the first appointed to that office, with animadversions thereon, which shew that his lordship was deeply skilled in the theory of the science; and although he agrees with his author almost throughout the book, he asserts that the geometrical is to be preferred to the arithmetical division: and, as it is presumed, with a view to a farther improvement of the *Systema Participato*, he proposes a division of the diapason by sixteen mean proportionals into seventeen equal semitones; the method of which division is exhibited by him in an algebraic process, and also in logarithms.

ANDREAS HAMMERSCHMIDT, a Bohemian, born in 1611, and organist, first of the church of St. Peter at Freyburg, and afterwards

of that of St. John at Zittau, is celebrated for his assiduity in the cultivation and improvement of the church-style in Saxony, Thuringia, Lusatia, and other provinces in Germany. Mattheson applauds in the highest terms that zeal for the glory of God which he has manifested in his Motets for four, five, and six voices. He died in 1675; and in the inscription on his monument in the great church at Zittau, of which he was organist, he is styled the German Orpheus.

JOHANN ANDREAS HERBST [Lat. Autumnus,] was born at Nuremberg in the year 1588. In the year 1628 he was appointed chapel-master at Francfort on the Maine, and continued in that station till 1641, when he was called to the same office at Nuremberg. However, in 1650, he thought fit to return to Francfort, at the solicitation of the magistrates and others his friends; and, being by them reinstated in his former dignity, he continued in that station till the time of his death, in the year 1660. He was excellently skilled in the theory of music; and in the art of practical composition had few equals, and was besides, like most of the Germans, a sound and judicious organist. In the year 1643 he published in the German language a book, entitled *Musica Poetica*; and ten years after, a translation either from the Latin or the Italian, for it is extant in both languages, of the *Arte prattica e poetica* of Giov. Chiodino, in ten books. Herbst was also the author of a tract entitled '*Musica moderna prattica, overo maniere del buon canto*,' printed at Francfort in 1658, in which he recommends the Italian manner of singing. His other works are a small tract on Thorough-bass, and a discourse on Counterpoint, containing directions for composing '*à mente non à penna*.' Of his musical compositions, the only ones extant in print are *Meletemata sacra Davidis*, and *Suspiria S. Gregorii ad Christum*, for three voices; these were printed in 1619, as was also a nameless composition of his for six voices. Vid. Draudii. Bibl. Class. pag. 1649.

JOHANN JACOB FROBERGER, a disciple of Frescobaldi, and organist to the emperor Ferdinand III. flourished about the year 1655. He was a most admirable performer on, and composer for the organ and harpsichord. Kircher, in the *Musurgia*, vol. I. page 466; has given a lesson of his upon UT, RE, MI, FA, SOL, LA, abounding with a great variety of fuguing passages that manifest his skill in the instrument. Mattheson ascribes to him the power of representing on the organ, by a certain imitative faculty, which he possessed in



in an eminent degree, even the histories of particular transactions; as an instance whereof he refers to an allemand of his where the passage of Count Thurn over the Rhine, and the danger he and his army were in, is very lively represented to the eye and ear by twenty-six cataracts or falls in notes, which it seems Froberger was the better able to do, he having been present with the Count at the time \*. Mattheson takes notice that Froberger, in the composition of his lessons, made use of a stave of six lines for the right, and one of seven for the left hand; to which he might have added, that his master Frescobaldi used a stave of eight lines for the left hand †.

JOHANNES HIERONYMUS KAPSBERGER, a German of noble birth, celebrated by Kircher and others, was not more famous for the number and variety of his compositions, than for his exquisite skill and performance on almost all instruments, more particularly the Theorbo-lute, which appears to be a modern invention. The author of it was a Neapolitan musician, of whose name no account remains. As to the instrument, it is well known to be of the lute-kind; and as the improvements made in it wrought no essential change in its form, it might well have retained its primitive name; but the person, whoever he was, that improved it, by doubling the neck, and lengthening the chords, thought himself warranted in giving it the appellation of the Theorbo, for no better reason than its resemblance to an utensil, a kind of mortar used by glovers for the pounding of perfumes, and which is called Tiorba. The instrument thus improved seemed to rival the Clavicymbalum or harpsichord; Kapsberger laboured to recommend and bring it into practice, and in this he succeeded, for Kircher says that in his time it was deservedly preferred to all other instruments; no one being so adapted to the diatonic, chromatic, and enarmonic division. He assisted Kircher in the compilation of the *Musurgia*.

\* It seems that many of the German musicians affected imitations of this kind. Dietrich Buxtehude of Lubeck, in six suits of lessons for the harpsichord, has attempted to exhibit the nature and motions of the planets: and Johann Kuhnau of Leipzig published six sonatas entitled *Biblishe-Historien*, wherein, as Francis Lullig asserts, is a lively representation in notes of David manfully fighting with Goliath. *Musikkunde*, page 278.

† The studies of Frescobaldi and Froberger contributed greatly at this time to bring the harpsichord into general use, which before had been almost appropriated to the practice of ladies; as did also the exquisite workmanship of the Ruckers, harpsichord-makers of Antwerp, their contemporaries: there were three of the name and family, viz. the father, named Hans, and two sons, Andreas and Hans, who, for distinction sake, wrote his Christian name as the Germans do, Johann, and assumed for the initial of it J. instead of H. The harpsichords of the Ruckers have long been valued for the fullness and sweetness of their tone, but are at this time less in use than formerly, on account of the narrowness of their compass, compared with the modern ones.

It appears by a list which Walther gives of his works, that Kapsberger was both a voluminous and a multifarious composer. Many of his compositions are for the lute in tablature, others for the church, as masses, litanies, and motets; others for the theatre, and some for public solemnities. Several of his vocal compositions are to poems and verses of Cardinal Maffeo Barberini, afterwards pope Urban VIII. and there is of his composition a work entitled 'Coro musicale in nuptiis D. D. Thaddei Barberini & Annæ Columnæ,' printed at Rome in 1627, from which particulars it might be inferred that he stood in some degree of favour with the Barberini family. Nevertheless he is represented by Doni, who being so much with the cardinal, must have known Kapsberger very well, as a man of great assurance, which he manifested in his attempts to get banished from the church the compositions of Palestrina. The method he took to effect this purpose is related in vol. III. page 183.

## C H A P. IV.

**G**ERARDUS JOHANNES VOSSIIUS, a native of a town in the neighbourhood of Heidelberg, a man of universal learning and great abilities, published at Amsterdam, in 1650, a work entitled *De quatuor Artibus popularibus*, in which is a chapter *De Musice*. Great erudition is manifested in this tract, and also in another of his entitled *De universæ Matheseos Natura et Constitutione*. The titles of the several chapters therein contained relating to music are as follow, viz. Cap. XIX. *De musicæ contemplativæ objecto; ac duplici ejus æstheticæ; & pro eo variantibus musicorum sectis*. XX. *De musices antiquitate; & quantum ea Pythagoræ debeat, & quis primus de musica scripserit*. Item alii aliquot veteres musices scriptores; sed qui injuriâ temporum deperierint. XXI. *De utilitate musices*. XXII. *De musices partibus, generibus; ac præcipuis ejus, quos habemus, scriptoribus*. LIX. *De musicis Græcis priori hujus operis parte indicatis*. LX. *De musicis Latinis antea omiſſis*. In these tracts are contained a great variety of curious particulars relating to music and musicians, and such as have written on the science, in chronological succession, from the earliest times down to his own. In the course of his studies at Dort, which he began about the year 1590,

1590; he made a considerable progress in the science of music, for which he seems to have entertained a more than ordinary affection. An intimate friendship subsisted during the whole of his life between him and Erycius Puteanus, a fellow student with him at Dort, who being eminently skilled in the theory of music, is supposed to have assisted him in his researches into those authors who have treated on the subject. About the year 1600 he was chosen director of the college of Dort, being then but twenty-three years of age; and in 1614 he was appointed director of the theological college which the States of Holland had then lately founded in the university of Leyden. Vossius, before this appointment, had attached himself to the profession of divinity, and had taken the side of Arminius at the famous synod of Dort, held in 1618. The principles which he avowed, and, above all, a history of the Pelagian Controversy, which he published in that year, recommended him to the favour of Laud, who being archbishop of Canterbury in 1629, procured for him of Charles I. a prebend in the church of Canterbury, with permission to hold it notwithstanding his residence at Leyden. Upon this promotion he came over to England to be installed; and having taken the degree of doctor of laws at Oxford, returned to Leyden, from whence he removed, in 1633, to Amsterdam, and became the first professor of history in the college then newly founded in that city. He died at Amsterdam anno 1649, aged seventy-two years.

GIOVANNI BATTISTA DONI, a Florentine by birth, and descended from a noble family, though not a musician by profession, is celebrated for his skill in the science. He was much favoured by Cardinal Barberini \*, and, at his recommendation, was appointed secretary to the college of cardinals. Being a man of very extensive learning and great ingenuity, and finding the fatigues of his employment a great interruption to his studies, he quitted it, and retired to the city of his nativity, and ended his days there, being

\* Cardinal Barberini, afterwards pope Urban VIII, as appears by many passages in his writings, was a lover of music. When Milton was at Rome he was introduced to him by Lucas Holstenius, the keeper of the Vatican library; and the Cardinal, at an entertainment of music performed at his own expence, received him at the door, and taking him by the hand, brought him into the assembly. Toland's *Life of Milton*, 2vo. 1761, page 13.

not much above fifty years of age. It appears by an account which Doni has given of himself and of his studies, that in his younger days he learned in France to play on the flageolet and the lute; and, in his more advanced age, to sing, to which end he made himself perfect in the practice of solmisation; that he also attained to some proficiency on the harpsichord; and, notwithstanding the little time he had to spare from his important occupation, he applied himself with an uncommon degree of assiduity to the study of the science of harmony, in the course whereof he, partly at his own, and partly at the expence of others, constructed a great number of instruments of his own invention.

In this account which he gives of himself, Doni professes to have directed his studies towards the restitution of the ancient practice, for which it must be confessed he seems to have entertained too great a fondness. He ascribes to the envy and malice of the world the ill reception that his labours met with, and intimates a resolution that he had taken of laying down his employment, and retiring to Florence, with a view to prosecute his studies, and keep up the remembrance of his family, which was become desolate by the immature death of two brothers.

In the *Notitia Auctorum* of Cardinal Bona is this character of Doni, 'De musica, modisque musicis antiquis & novis doctissime scriptit, doctius scripturus si Græca eruditione præditus fuisset.' And Meibomius, in the preface to his edition of the ancient musicians, expressly says that he did not understand the Greek language.

In the year 1635 Doni published at Rome a discourse entitled '*Compendio del Trattato de' Generi e de' Modi della Musica, con un Discorso sopra la perfezzione de' Concerti,*' and dedicated it to his patron Cardinal Barberini. The following are the titles of the several chapters of the *Compendium*. Cap. I. Quanto mal' intesa sia hoggi la materia de' generi e de' modi. II. Quanto sia grande la diversità tra i modi antichi & i moderni. III. Altre differenze tra i modi antichi & i nostri. IV. Che per la restauratione de' generi, & de' modi gl' instrumenti d' archetto sono piu à proposito de gl' altri: e dell' origine dell' organo. V. Con quali mezzi i generi, e modi si possino anch' hoggi praticare. VI. Come nelle viole suddette si debbono segnare le voci & intavolarle. VII. Della vera

vera differenza de' tuoni e modi; e dell' intavolatura, e connessione loro, con le giuste distanze. VIII. Quanto sia commoda & utile, la predetta divisione. IX. Altre considerazioni intorno le dette viole. X. Della divisione de gl' organi & altri instrumenti di tasti per l' uso de' generi e de' tuoni. XI. Della divisione harmonica de gl' instrumenti di tasti. XII. Dell' uso & utilità di questa divisione. XIII. Del modo d' accordare l' organo perfetto. XIV. Catalogo delle consonanze di ciascuna voce de' tre sistemi. XV. Sommario de' Capi più principali, che si contengono nell' opera intera.

This book is of a very miscellaneous nature; the avowed design of it is to shew that the music of the ancients is to be preferred to that of the moderns; and in the course of the argument many particulars occur worthy of notice. The author censures Vicentino for his arrogance and his vain attempt to introduce into practice the genera of the ancients, but commends Domenico Zampieri the painter, better known by the name of Dominichino, for a like attempt, and for the invention of a kind of viol much better calculated for that purpose than the archicembalo of Vicentino. He says that Hercole Bottrigaro understood the doctrine of the Genera better than any other of the moderns; and of Zarlino and Salinas, that the first was the prince of practical, as the other was of theoretic musicians.

Together with this treatise is printed a tract entitled *Discorso sopra la Perfezzione delle Melodie*, at the beginning whereof the author treats of the madrigal-style in musical composition, and of those particulars that distinguish the Canto Figurato from the Canto Ecclesiastico; the invention of which last he says necessarily followed from the use of the organ. The passage is curious, and is follows:

' It is not difficult to trace the origin of this kind of music, for as  
' organs in churches have been in use ever since the time of pope  
' Vitalianus, to which instrument this kind of harmony, the Con-  
' centi Madrigaleschi, seems to belong, seeing that the voices may  
' be lengthened at pleasure, and fugues, imitations, and such like  
' artifices introduced as on the organ; it is very probable that the  
' symphony peculiar to the organ might by degrees be transferred to  
' vocal performance, taking for a theme or subject some motet,  
' anthem, or other sacred words, in a rude and awkward kind of  
' counterpoint. That this was the case I am very certain, having  
' remarked that concerti of this kind were called Organa. In a vo-

lume in the Vatican library marked No. 5120, containing, among others, sundry treatises on counterpoint, is one with this title :

“ Sequitur Regula Organi.”

And a little after it is explained, according to the way of those times, Organum, Cantus factus & ordinatus ad rectam mensuram, videlicet, quod unus punctus sit divisus ab alio: that is to say, that a note, for notes at that time were marked with points, whence proceeds the word Contrapunto, in one part should not correspond with a note in the other, nor be of the same measure. Hence we may see that by Organum, in that age they meant the Contrapunto diminutivo\*, which, according to Bede and more ancient writers, is better called Discantus; for where he says that music is practised “ concentu, discantu, organis,” I should think he means material organs, as he makes use of the plural number. But when Guido, who lived between the time of Bede and that anonymous author, whom I am now citing, says, as he does in the Micrologus, chap. xviii. “ Diaphonia, vocum disjunctio sonat, quam nos organum vocamus ;” it seems he can mean nothing but that style of vocal composition in which diverse airs are given to the different parts, according to the meaning of the abovementioned contrapuntist. But, as we have presupposed with others, that this kind of music cannot be much more than two hundred years old, we may believe that Guido understood the term Contrapunto diminutivo in the sense which the Greek word Diaphonia, signifying Dissonance, seems to imply, and in which Franchinus uses the word Organizare. This modern kind of concentus however does not in reality consist in this, nor in the connection of several airs together, but in the singing of musical words artfully ranged, and different passages at the same time, with many repetitions, fugues, and imitations, in such a manner, that in regard to the material part of the concentus, viz. the sounds and consonances, one can hardly hear any thing more delightful. But that which gives form and soul to music suffers remarkable imperfections, for by the utterance of many things together the attention of the hearer is disturbed, and then so many repetitions are frivolous and seem

\* CONTRAPUNTUS DIMINUTUS is a term used by Kircher and others to signify that kind of music where a given plain-song is broken or divided into notes of a less value: it is the same with Contrapunctus floridus, an example whereof is given in vol. II. page 168.

affected ;

affected; words also are curtailed, and the true pronunciation thereof spoiled. I do not dispute whether this kind of music has been properly introduced, but this I know very well, that it has been in use only these few centuries; for as in ancient times nothing but the plain and simple cantus was heard in churches, and that rather by connivance than under the sanction of public authority; so even now it is rather tolerated than approved of by the church in sacred subjects, in which it seems to have had its origin.\*

He ascribes to Giulio Caccini the invention of Recitative, and for the practice of it celebrates Giuseppe Cenci, detto Giuseppino, as he does Ludovico Viadana for the invention of thorough-bass.

He censures the old German musicians for setting to music such words as these, *Liber Generationis Jesu Christi Filii David*, &c. as also the use of such forms of speech as the following, which it seems were common at Rome in his time, *Le Vergini del Palestrina, Le Vergini dell' Asola*, instead of *Le Vergini del Petrarca*, *modulate ò messe in musica dal Palestrina, dall' Asola*, &c. He says that the Canzones of Petrarch, Guarini, Tasso, and Marino, as set to music in the form of madrigals, are the finest of modern vocal compositions: and he mentions the following of Petrarch as peculiarly excellent, 'Italia mia,' 'Tirsi morir volea,' and 'Felice chi vi mira\*.' He intimates that for accompanying the human voice, the Tibia is the fittest instrument; and concludes with the mention of an instrument invented by himself, and called the *Lyra Barberini*, which participates of the sweetness of both the harp and lute; at the end of this tract is a sonnet written by the author's patron, Cardinal Barberini, who while the book was printing was elected pope and assumed the name of Urban VIII, set to music, at the instance of Doni, in four parts, by Pietro Eredia; and, as it is said, in the ancient Dorian and Phrygian modes.

In the year 1640 Doni published his '*Annotazioni sopra il compendio de' generi, e de' modi della musica*,' and, together with these, sundry tracts and discourses, that is to say, '*Trattato de' tuoni o modi veri*,' inscribed to his friend Pietro della Valle. '*Trattato secondo de' tuoni, o harmonic de gl' antichi*, Al rev. P. Leon Santi. Discorso

\* The second of these madrigals, set by Luca Marenzio for five voices, is printed in the *Harmonia Celeste*, and, with the English words 'Thirsis to die desired,' in the *Musica Transalpina*. It is divided into three parts, and is one of those madrigals of Luca Marenzio which Peacham has celebrated.

' primo,

‘ primo, dell’ inutile osservanza de’ tuoni, ò modi hodierni ; Al Signor Galeazzo Sabbatini a Bergamo. Discorso secondo, sopra le consonanze ; Al Padre Marino Mercenne a Parigi. Discorso terzo, sopra la divisione eguale attribuita ad Aristosseno ; Al Signor Piero de’ Bardi de’ Conti di Vernio à Firenze. Discorso quarto, sopra il Violone Panarmonico ; Al Signor Pietro della Valle. Discorso quinto, sopra il Violino Diarmonico & la Tiorba a tre manichi, A’ Signori Domenico et Virgilio Mazzocchi.’ In this last discourse the author describes an instrument of his own invention, resembling in shape the Spanish guitar, but having three necks, each of them double, like the Theorbo and Arch-lute ; the use of which instrument is by a different temperature or disposition of the frets on each of the three necks, to enable the performer to play at his election in either the Dorian, the Phrygian, or the Hypolydian mode. ‘ Discorso sesto, sopra il Ricitarre in scena con l’ accompagnamento d’ Instrumenti musicali ; All’ illustriss. & eccellentiss. Signore il Sig. Don Camillo Colonna. Discorso settimo, della Ritmopeia de’ versi Latini & della melodia de’ Cori Tragichi ; Al Signor Gio. Giacomo Buccardi.’ The annotations, and also the tracts abound with curious particulars relating to the music and musicians of the author’s time.

## C H A P. V.

**I**N the year 1647 Doni published a treatise entitled *De Præstantia Musicæ veteris*, in three books ; this work is written in dialogue, and is a very learned disquisition on the subject of music, as well ancient as modern ; the interlocutors are Charidorus, by whom is characterized the author himself ; Philoponus, a man of learning, Polyænus, a friend of both, and Eumolpus a singer.

In this curious and entertaining work the subject is discussed in the way of free conversation, wherein, although the author professes himself a strenuous advocate for the ancients, great latitude is given in the arguments of his opponents, and particularly of Philoponus, who is no less a favourer of the moderns. The argument insisted on in the course of this work is, that the musical faculty was treated of more skilfully by the ancient Greeks and by the Romans than at this day ; and that in the construction and use of such instruments as the Cythara and Lyra, and pipes of all kinds, they were equal at least



least to the moderns ; but in such as are made to sound by mutual percussions, as the Cymbala and Crotala, they far exceeded them.

The data required and granted for this purpose are, first, that almost all the more elegant arts and faculties, and among those that of music, grew obsolete, and at last entirely perished by the incursions and devastations of the Barbarians, who miserably over-ran and laid waste Greece and Italy, and all the provinces of the Roman empire. Secondly, that by so many plunderings, burnings, slaughters, and subversions, and changes of languages, manners, and institutions, the greatest part of the ancient books in all kinds of learning perished ; so that not even the thousandth part escaped ; and those that were saved were almost all maimed and defective, or loaded with errors, as they came down to us ; and, as it always happens, the best were lost, and the more unworthy shared a better fate in this general shipwreck. Thirdly, that those who are to be called ancients, as far as relates to this subject of enquiry, are only such as flourished in Greece and Italy before these devastations ; for those who lived between them and our forefathers, in whose time literature and music began again to flourish, are not properly to be called ancients, nor are they worth regarding.

As this treatise is written in dialogue, it is somewhat difficult so to connect the speeches of the several interlocutors, as to give them the form of an argument. The principal question agitated by them is simply this, Whether the music of the ancients or of the moderns is to be preferred : Doni, in the person of Charidorus, takes the part of the ancients ; and Philoponus is a no less strenuous advocate for the moderns. Indeed the whole force of the argument rests in the speeches of these two persons, those of the other two being interposed merely for the sake of variety, and to enliven the conversation. For this reason it will perhaps be thought that the best method of abridging this tract will be by giving first the substance of Charidorus's argument in favour of the ancients, and opposing to it that of Philoponus in defence of the moderns, and this is the course we mean to pursue.

Charidorus asserts that as Pythagoras was the parent and founder of music, we are not to wonder that the most learned writers on the subject of harmonics were those of his school. Of these he says Archytas of Tarentum, Philolaus of Crotona, Hippasus Metapontinus, and

and Eubulides were the chief. He adds that the Platonics also, and many of the Peripatetics were great cultivators of the science of harmony ; but that of the writings of these men there are no remains, excepting one little book, the nineteenth of the problems of Aristotle. Of the later philosophers he mentions Plutarch, who he says wrote a book on music, yet extant, full of things most worthy to be known. Of Aristoxenus he speaks with rapture, styling him the prince of musicians, and cites St. Jerome's opinion of him, that he was by far the most learned philosopher and mathematician of all the Greeks. He highly applauds Ptolemy of Pelusium, whose three books of Harmonics he says are full of excellent learning, but rather obscure, notwithstanding the noble commentaries of Porphyry on the first of them. With him he joins Aristides Quintilianus, Alypius, Bacchius, Gaudentius, Cleonides, Pappus Alexandrinus, Theo Smyrnæus, Diophantus, Adrastus, Diocles, Gemimus, Nicomachus, and others. He greatly commends the five books, *De Musica*, of Boetius as a very elegant, ingenious, and learned work. He says it was drawn from the Manual of Nicomachus, and laments that the author did not live to complete it. As to the rest of the Latin writers, St. Augustin, Martianus Capella, Cassiodorus, and Bede, whom he reckons among the semi-ancients, he says their writings contain nothing either learned or notable ; and that Varro, Apuleius, Albinus, and other Romans that laboured in this field, and whose works are since extinct, were more learned than any of them.

To the more ancient of the monkish writers on music, namely, Odo of Cluni, Beruo the abbat, and Guido Aretinus, Notgerus, Huchaldus, and some others, Charidorus allows some degree of merit ; but of Franco of Cologne \*, Philippus de Caserta, Marchettus Paduanus, Profdocimus Beldimandus, Johannes de Muris, Anselmus Parmensis, and others of the old Italian writers, he says they did not even dream of what eloquence or polite learning was : nor does he scruple to censure even Franchinus himself for making use of the word *Manerium* instead of *Modum*, *Tritechordium*, *Baritonantem*, *Altisonantem*, and some others, as he does also Glareanus for the same reason.

He mentions also a certain modern author, but conceals his name, who in treating of the genera, asserts that the enarmonic genus is

\* Franco was of Liege, not of Cologne. See vol. II. page 17.

so called, for that it is as it were without harmony, ignorantly supposing the syllable *en* to be privative like *in*, as when we say ineptus infolus, &c. and of another, who in a pretty large volume says that the diatonic was so called, because Dia in Greek signifies the number Six, and Tonicum resounding.

He censures severely Nicola Vicentino for his absurd opinions, and for arrogating to himself the title of Archimusicus; the passage is given at length, vol. III. page 100 of this work.

He says that Gaffarel, a most learned Frenchman, had commented on the music of the Jews; and praises the two books of Merfennus in French and in Latin, which he says the author sent him as a present; and adds that the same person translated Bacchius into French.

Then follows a curious account of a musical impostor, and of his attempt to introduce a new tuning of the organ in one of the principal churches in Rome, in these words: ' You remember that a certain ragged  
' old man came into this city not long since, who knew nothing more  
' than to play tolerably on the Polypectrum, and yet would obtrude as a  
' new and most useful invention that equality of the semitones which is  
' commonly, but unjustly attributed to the Aristoxeneans, and is falsely  
' imagined to be found in the division of the keys of the organ, and  
' that he attuned his instrument accordingly. You know what  
' crouds he gathered together, and what a noise he made, and when he  
' had insinuated himself into the acquaintance of Chærilus, whom you  
' know to be a most audacious and impudent man, that boasts of a cer-  
' tain counterfeit species of erudition, but chiefly of his proficiency in  
' the study of poetry and music, in the circles and courts of princes,  
' what think you he did? He extorted money from the French orator,  
' whom he worked for on that foolish and tedious drama, which was  
' exhibited on the birth-day of the Dauphin by the chorus of the Roman  
' fingers; and when the good fingers were fretting and fuming, as  
' resenting such roguery, and the best of them were so incensed,  
' as to be ready to tear off their cassocks for being compelled to sing  
' to such ill tempered organs, he at length, by prayers, promises,  
' small gifts, and boasting speeches, drew the musurgists over to his  
' opinion, and so softened, by frequent and gratuitous entertainments,  
' that noble organist Psycogaurus, who presided over the music of  
' the palace, that he was not ashamed, contrary to the faith of his  
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own ears, to extol to the best of princes this invention : and he also reported abroad that the old man had been presented with a golden chain of a large price, that by this lie the impostor might gain credit among the unskilful. And that the farce might be the better carried on, the same person introduced to his friends this old man rather burdened than honoured with a chain of great weight, hired from some Jewish banker. But you will say that this is ridiculous : yet ought we rather to weep than laugh at it ; for he had prevailed so far that the same prince, who, as chance would have it, was repairing at that time the choir and music-gallery in one of the chief and most ancient cathedrals in the city, gave orders for the reducing of the noble organ in the same to that dissonant species of temperature ; and it actually had been executed had not our Donius prevented it.\*

Doni then relates an attempt of Kapsberger to introduce his own music into the chapel of a certain bishop in prejudice to that of Palestrina, an account whereof has been given in the life of Palestrina, herein before inserted in this work.

After some very severe reflections on the conduct of Kapsberger, he proceeds to censure Fabio Colonna in these words : ' But lest I should seem to attack this our age too fiercely, hear what had liked to have happened in the Borghesian times \*. Fabio Colonna, a man well known, and a diligent searcher into nature, died lately at Naples ; he, incited by an immature and depraved ambition, being at that time but a young man, published a certain book relating to theoretical music, entitled *Sambuca Lyncea* ; and I do not know that a more foolish or unlearned one has appeared for some time before ; and there were not wanting some unskilful judges who persuaded pope Paul to send for this man from Naples, and allow him a large stipend for superintending the construction of an organ in the Vatican church, at a large expence, according to his own system ; and the thing would have been done, had not that prince refused to be at the expence of it.'

Charidorus then breaks out into an eulogium on Olympus, the reputed inventor of the enarmonic genus, whose music he says was

\* Paul V. who at that time was Pope, was of the Borghesian family, being son of Antonio Borghese of Sienna ; he was elected anno 1605, and died in 1621. See Hycaut's *Lives of the Popes*, page 227.

pathetic and divine. He then appeals to one of the interlocutors in these words: 'You best can judge, O Philoponus, whether this character be due to the symphonies of Iodocus and Johannes Mouton, and the rest of that class; for I am persuaded you are conversant in their works, remembering that I once saw a collection of Masses composed by them severally, and printed by the direction of pope Leo X. in curious types, lying on a table in your study.' Philoponus answers, 'There is really nothing of this kind to be found in them, yet the authors you mention were possessed of the faculty of harmony; and a marvellous felicity in modulating and digesting the consonances, affording great delight to the hearing; but the elocution is barbarous and inconcinuous; and as for moving the affections, they never so much as dreamt of it.'

Charidorus again recurs to the ancient musicians, of whom he gives a long account from Homer, Plato, Plutarch, Cicero, Quintilian, Seneca, Athenæus, and other writers. Speaking of the moderns, he celebrates Ercole as a skilful organist; but, as to the modern theorists, he says, that excepting Jacobus Faber Stapulensis, Salinas, Zarlino, Vincentio Galilei, Michael Prætorius, Merfennus, Bottrigaro, and some very few others, their works contain only trivial and common things, and what had been said an hundred times over. He adds that nobleness of birth and a liberal education in musicians, conduce much to the elegance of their modulations; as a proof whereof he says, some have observed that the compositions of the prince of Venosa, and of Thomas Peccius, a patrician of Sienna in Tuscany \*, had in them somewhat that was not vulgar or plebeian, but that founded elegant and magnificent.

Charidorus complains of the want of some severe law to repress that effeminate and light music which then prevailed; and says that that most wise pope Marcellus II. had determined to correct the licentiousness of the musicians according to the opinion of the holy council of Trent. But that he suffered himself to be imposed on by the cunning of one musician †, and the glory of such a work to be snatched out of his hands.

\* TOMASO PECCI, though but little known, is celebrated by Kircher as an excellent musician: there is extant his composition a book of Madrigals, published at Venice in 1609.

† Who this cunning musician was we are at a loss to guess. It is said of Palestrina, that pope Marcellus II. being about to banish music out of the church, was induced to

Book II. contains the argument of Philoponus, in which he undertakes to point out the defects of the ancient music, and to shew the superiority of the modern. To this end he infers that the ancients must have been unacquainted with music in consonance from this circumstance, that they never looked on the ditone and trihemitone, nor the greater and lesser sixth, as consonants; and in support of his opinion adduces the testimony of Zarlino and Galilei, both of whom say that, among the ancients, if at any time two fingers were introduced, they did not sing together, but alternately. Philoponus next observes that the ancient musicians were ignorant of those graces and ornaments which we call *Passaggios*, and of those artful and ingenious contrivances, fugues, imitations, canons, and double counterpoints; and that the superiority of the modern music may be very justly gathered from the great plenty, variety, and excellence of instruments now in use, more especially the organ; whereas among the ancients the principal were the lyre and the cithara, which were mounted with very few chords.

As another proof of the superiority of the modern music, he mentions the extension of the scale by Guido Areteus to the interval of a greater sixth beyond that of the Greeks, his invention of the syllables, and, lastly, the modern notation or method of writing down music.

Philoponus proceeds to celebrate the modern writers on music, namely, Salinas, Zarlino, and Galilei, as also the composers of songs both sacred and profane, that is to say, Adrian Willaert, Palestrina, Cristoforo Morales, Luca Marenzio, Pomponio Nenna, Tomaso Pecci, and the prince of Venosa, Cyprian de Rore, Felice Anerio, and Nanino, Filippo de Monte, and Orlando de Lasso. For the invention and improvement of Recitative he applauds Giulio Caccini, Jacopo Peri, and Claudio Monteverde; and for their singing, Suriano, and another named Theophilus; as also two very fine female singers, Hadriana Baroni, and her daughter Leonora in these words: 'If by chance we bring women into this contest, how great will be the injury to compare either Hadriana or her daughter Leonora \*

depart from a resolution which he had taken for that purpose by that fine mass of his composing, entitled *Missa Papæ Marcelli*. See vol. III. page 170.

\* ADRIANA of Manua, for her beauty surnamed the Fair, and her daughter LEONORA BARONI: the latter of these two celebrated persons is by Bayle said to have been one of the finest singers in the world; a whole volume of poems in her praise is extant with this title,

- \* with the ancient Sappho ? or if, besides the glory of well singing,
- \* you think a remarkable skill in music is necessary, there is Frances-
- \* ca, the daughter of Caccini, whom I have just now praised.\*

title, ' *Applausi poetici alle glorie della Signora Leonora Baroni. Nicius Erythreus,*' in his *Pinacotheca* li. page 427, 12mo, Lips. 1712, alludes to this work, saying, ' *Legi ego, in theatro Eleonoræ Baroniæ, cantriciis eximie, in quo omnes hic Romæ, quotquot ingenio et poetice facultatis laude præstant, carminibus, tum l. truce tum Latine scriptis, singulari ac prope divino mulieris illius canendi artificio tanquam faustos quosdam clamores et plausus edunt; legi, inquam, unum Lælii (Guidicicionis) epigramma, ita purum, ita elegans, ita argutum, ita venustum, prope ut dixerim, nihil me vidisse, in eo genere, elegantius neque politius.*'

Fulvio Tefli has also celebrated her in the following sonnet :

Se l' Angioletta mia tremolo, e chiaro,  
A le stelle, onde scese, il canto innia,  
Ehbra del suono, in cui sè stessa obblia,  
Col Ciel pensa la Terra irne del paro.

Ma se di sua Virtù non ponto ignaro  
L' occhio accorda gli sguardi à l' armonia.  
Trà il concento, e il fulgor dubbio è se fia  
L' udir più dolce, ò il rimirar più caro.

Al diuin lume, à le celesti note  
De le potenze sue perde il vigore  
L' alma, e dal cupo sen suelta si scote.

Och, fammi cieco, ò fammi sordo, Amore :  
Che distratto in più sensi (oimè) non pote  
Capir tante dolcezze un picciol core.

Poesie Liriche del Conte D. Fulvio Tefli, Ven. 1691, pag. 361.

Among the Latin poems of Milton are no fewer than three entitled ' *Ad Leonoram Romæ canentem,*' wherein this lady is celebrated for her singing, with an allusion to her mother's exquisite performance on the lute. Doni was acquainted with them both ; and it may be supposed that they severally performed in the concerts at the Barberini palace. Mention has already been made of Milton's being introduced to one of these entertainments by the Cardinal himself ; and it is more than probable that at this or some other of them he might have heard the mother play and the daughter sing.

A fine eulogium on this accomplished woman is contained in a Discourse on the Music of the Italians, printed with the life of Malherbe, and some other treatises at Paris, 1672, in 12mo, at the end of which are these words : ' This discourse was composed by Mr. Maugars, prior of St. Peter de Mac, the king's interpreter of the English language, and besides so famous a performer on the viol, that the king of Spain and several other sovereign princes of Europe have wished to hear him. The character given by this person of Leonora Baroni is as follows : " She is endowed with fine parts ; she has a very good judgment to distinguish good from bad music ; she understands it perfectly well ; and even composes, which makes her absolute mistress of what she sings, and gives her the most exact pronounciation and expression of the sense of her words. She does not pretend to beauty, neither is she disagreeable, or a coquet. She sings with a bold and generous modesty, and an agreeable gravity ; her voice reaches a large compass of notes, and is exact, loud, and harmonious ; she softens and raises it without straining or making grimaces. Her raptures and sighs are not lascivious ; her looks have nothing im-

" prudent,

He then celebrates Frescobaldi as an admirable performer on the organ, and others of his time for their excellence on other instruments; and remarks on the great concourse of people at the churches of Rome on festival days upon the rumour of some grand musical performance, especially when new motetti were to be sung.

Charidorus to these arguments of Philoponus replies; and first he asserts that although the ditone, trihemitone, and the two sixths were not known to the ancients as consonances; and for this he cites the testimony of Galilei, and Salinas, lib. II. cap. ii. page 60, who indeed says the same thing, but gives this awkward reason for not enumerating these intervals among the consonances, namely, that those who thought them such were unwilling to contradict the doctrines of the Pythagoreans, who allowed of no other consonances than the diatessaron, diapente, and diapason; yet upon this foundation he scruples not to assert, and that in terms the most positive that the ancients were acquainted with and practised music in consonance.

He then enters into a long discourse on the Tibia of the ancients, the genera and their species, and other particulars of the ancient music. To what Philoponus had advanced in favour of Suriano and Theophilus, Charidorus answers that the complaint of Ariadne, written by Ottavio Rinuccini, and set to music by Claudio Monteverde, is more to be esteemed than any canon of either of them.

He commends that triumvirate, meaning, as it is supposed, Giulio Caccini, Jacopo Peri, and Claudio Monteverde, who revived the monodical or recitative style, but he adds, that what they did was not so much the effect of their own judgment and industry, as of the advice and assistance of the learned men then at Florence.

“pudent, nor does she transgress a virgin modesty in her gestures. In passing from one key to another she shews sometimes the divisions of the enharmonic and chromatic kind with so much art and sweetness, that every body is ravished with that fine and difficult method of singing. She has no need of any person to assist her with a Theorbo or viol, one of which is necessary to make her singing complete; for she plays perfectly well herself on both those instruments. In short, I have had the good fortune to hear her sing several times above thirty different airs, with second and third stanzas composed by herself. I must not forget to tell you that one day she did me the particular favour to sing with her mother and her sister. Her mother played upon the lute, her sister upon the harp, and herself upon the Theorbo. This concert, composed of three fine voices, and of three different instruments, so powerfully transported my senses, and threw me into such raptures, that I forgot my mortality, and thought myself already among the angels enjoying the felicity of the blessed.” Bayle, *Art. BARONI*, in not.

Of



Of symphonetic music, the excellencies of which Philoponus had so strongly insisted on, Charidorus seems to entertain no very high opinion; for he says that were the musicians in general to make their compositions as fine as those of Cypriano de Rore; yet because the melody is required to be distributed through all the several parts, for if one part be highly finished, the rest will sing unhandfomely, the grace and beauty of the work will not shine forth. And as to that variety of motion and difference in the time of notes, and those sundry points and passages which constitute the difference between figurate and plain descant, he says that they produce nought but confusion, and that they render only an enervate kind of music; and that as those who labour under a fever have an inordinate and inconstant pulse, so in this kind of harmony, the numbers being inordinate and confused, that energy which so greatly affects and delights our ears and minds is wanting, and the whole becomes a confused jargon of irregular measures\*.

In the course of his reasoning Charidorus frequently cites Plato, Aristotle, Nicomachus, Aristides Quintilianus, Aristoxenus, Bacchius, Plutarch, Ptolemy, and others of the Greek writers on music; and after collecting their sentiments, he opposes to them those of Guido Aretinus, Bartolomeo Ramis, Spataro, and Steffano Vaneo; for as to Franco and Johannes De Muris, and the rest of that class, he says they are half ancient, and totally barbarous; and adds, that among the ancients the very women were skilled in harmonics, for that Porphyry, in his Commentaries on the Harmonics of Ptolemy, mentions one Ptolemais, a certain woman, who treated accurately on the elements of the Pythagorean music. Speaking of the metrical part of music, he says that the ancients were very exact and curious in their phrase, and in their pronunciation, and examined the momenta of times, accents, letters, and syllables, but that the moderns pay but little attention to these matters: yet he says that through the endeavours of the Florentine Academy, a more distinct and elegant pronunciation in the monodical cantus or recitative began to be esteemed. He adds, that recitative thus improved

\* This objection lays a ground for a suspicion that Doni was an incompetent judge of the merits of musical composition; for who does not see, with respect to the power of moving the affections, the difference between mere melody and music in consonance, and the preference due to the latter?

was introduced by a young man named Loretus, before-named, whom Nicola Doni, a relation of the author, very kindly entertained at his house for some years, and caused to be assisted in his musical studies.

Charidorus then bewails the fate of modern music, in that it is no longer as it was wont to be, the sister of poetry; and observes that the ecclesiastical songs are deficient both in purity of phrase and elegance of sentiment: and as to harmony of numbers, he says it is not to be looked for, for that they are written in prose, in which so little regard is paid to concinnity or aptness of numbers, that there have not been wanting musicians who have set to music in parts, the genealogy of Jesus Christ, consisting wholly of Hebrew names \*.

He then enters largely into the consideration of the Melopoeia and Rythmopoeia of the ancients, and next of the Progymnastica, or rudiments of music; he says that the practice of singing was much more aptly and expeditiously taught by the ancient Greeks than by the modern Latins, with the help of the six syllables invented by Guido, or by the later Germans and French with that of seven: and he asserts, with the greatest degree of confidence, that the noviciate of the younger students in music would be much shortened were two of the six syllables of Guido cut off; and as to the practice of solmisation, his sentiments are as follow: 'What that monk Aretinus boasts of his invention, saying that it greatly contributed to facilitate the learning of music, is partly true and partly false: it is true when compared with the ages next immediately before him, in which the ancient progymnastical syllables were out of use; but false when compared with the practice of the ancient Greeks and Romans, who made use of these four syllables, TA, TA, TE, TE; and if, following their example, the system of Guido were reduced to the ancient measure, it would be far more commodious.'

In the third and last part, Doni, in the person of Charidorus, cites from Suetonius a passage wherein it is related of Nero, that in order to enable him to sing the better, he not only abstained from fruit and such kind of food as had a tendency to hurt his voice; but to improve it suffered a leaden plate to be fixed on his breast, and made use of vomits and clysters †.

\* Doni here alludes to a composition in Glareanus of Iodocus Pratenfis, to the words of the first chapter of the Gospel of St. Matthew.

† The author gives not the least intimation to favour the notion that the practice of castration, with a view to the preservation of the voice, was in use among the ancients; but

To this discipline of Nero, ridiculous as it was severe, and the servile condition of singers in ancient Greece and Rome, Charidorus opposes the licentious and disorderly lives of those of modern Italy, of whom he gives the following account.

‘ In these our days the singers are generally of the lower class, yet are their masters unable to keep them under restraint; and their insolence is such as scarcely to be borne with. You see those nice eunuchs, who every one of them make more money than ten singing-masters, how daintily they live, how much they boast of themselves, what little account they make of other men, and that they even deride such as are learned. I say nothing of their morals, since what is seen by every body cannot be denied. When the princes Barberini have on certain festival days given to the public musical dramas, have you not seen some of them contesting with those lords, impudently thwarting them, and endeavouring to get admitted whomsoever they pleased into the theatre? when tickets of admission were made out they have not been content with a few, but were ready to tear more out of the hands of such as were appointed to distribute them.’

He says that Vitruvius relates that he had been told by the son of Masinissa, king of Numidia, who made him a visit, and stayed some days at his house, that there was a certain place in Africa, Pliny calls it Zama, where were fountains of such a nature, that those who were born there and drank of the water had excellent voices for singing; and that he himself, at Luneburg, a city of Savoy, seated under the very Alps, had been at a fountain, the water whereof produced similar effects; and that coming there on a certain festival in the evening, he found some of the inhabitants singing praises to God with voices sweet and musical to a wonderful degree, and such as he conceives those of the singers in ancient Greece and Rome to have been.

He says that notwithstanding the great number of singers at Rome, there were in his time very few whose voices were perfect and sweet. He adds that the silence of the ancients in this particular implies that the practice of castration, for the purpose of meliorating the voice, was not in use among the ancient Greeks and Romans; but contradicts the vulgar opinion of its effect, insisting that the voices of women and boys are in general more sweet than those of eunuchs, the sing-

but he speaks of the practice of infibulation for a similar purpose, as mentioned by Juvenal, and refers to Celsus for a particular description of the method of performing the operation.

ing of whom together in large companies he resembles to the noise of a troop of wethers.

Philoponus having in his argument insisted largely on the exquisite performance of many modern musicians on various instruments, Charidorus replies that the best of them are not to be compared to those among the ancients, who played on the lyre and the tibia. He says that the English are allowed to excel on the flute; and that there are many in that kingdom good performers on the cornet, yet he cannot believe that the English artists are equal to the ancient players on the tibia, namely, Antigenides, Pronomus, and Timotheus.

Speaking of instruments, he says there are many particulars relating to the construction of them, which are unknown to the modern artificers, as namely, that the best strings are made when the north, and the worst when the south wind blows; and that the bellies of lutes and viols, and other instruments of the fidicinal kind, should be made of fir, cloven and not sawed, lest the fibres should be cut cross in smoothing\*.

He says it is no wonder that the tibiae of the ancients excelled so greatly those of the moderns, seeing that the old Greeks and Romans were most diligent and curious about them; for they were constructed of box, the wood of the Lote-tree, of silver, and of the shank-bones of certain animals, that is to say, deer and asses, and of a Grecian reed, still in use among the nations of the East, excelling all the rest in sweetness, as he judges from having once heard an Englishman play on a pipe of this kind.

He greatly laments, that although Vitruvius has given a description of the ancient hydraulic organ, we, at this distance of time, are incapable of understanding the terms made use of by him for explaining it, and that the diagrams representing the several parts of it are lost. He adds, that the organ mentioned by Zarlino in his *Sopplimenti*, affords no argument to conclude that those of the ancients were not greatly superior to it.

He next proceeds to censure the musicians of his time for the licentiousness and levity of their compositions, in these words, 'Despising the most sweet motets of Prentissinus and Morales, and others, which they call too old, and studying novelty, they daily obtrude:

\* This remark, if attended to, will be found to amount to nothing; for the fibres of the wood are as much cut across by the smoothing or working the belly of such an instrument as by sawing.

' their

' their own symphonies, which they steal here and there, and afterwards tack together in a pitiful manner. Who taught them,' exclaims he, ' to adapt to a joyful modulation and concentus, that sad and mournful petition of Kyrie Eleison? Or, on the other hand, to make sad and mournful that clausula of Mary's song, the Gloria Patri, which is full of exultation? yet this they daily practise \*.'

At the end of this treatise of Doni, *De Præstantia Musicæ veteris*, is a catalogue of the author's writings on the subject of music, amounting to no fewer than twenty-four tracts, reckoning many that were never published, and a few that he did not live to complete.

From the account above given of Doni it must appear that he was very deeply skilled in musical science, and that he had diligently perused as well the writings of the ancients as the moderns on the subject. Pietro della Valle, the famous traveller, who was intimately acquainted with him, bears a very honourable testimony to his character, for he says he had '*congiunta a gran bontà e integrità di costumi profonda e fondissima erudizione, con esatta notizia della lingua Greca, delle matematiche, della teoria musicale, della poesia, dell' istoria, e di ogni altra facoltà che a ciò possa giovare; con l' ajuto e comodità che ha avuto di vedere molti bei libri reconditi e non publicati alle stampe, massimamente autori antichi Greci nella Vaticana e in molte altre librerie famose.*'

This character of Doni, given by one who was intimate with him, and well knew the estimation he was held in at Rome, is in some measure confirmed by Meibomius, although he had no other foundation for his opinion than that intrinsic evidence of learning, industry, and ingenuity contained in the writings of Doni; for he says that none of the age he lived in had written with more learning or elegance than he had done; and that had he been better skilled in Greek literature, and known at least the first principles of the mathematics, he would have performed greater things.

\* Both the objections implied in these queries are well founded, but the latter only of them will hold at this day; for the public ear is too depraved to bear pathetic music. As to the former objection, it arose from the practice of assimilating the music of the church to that of the theatre; and this abuse has so prevailed, that the Kyrie Eleison is now frequently set to a movement in jig-time. In a mass of Pergolesi, one of the most pathetic of modern composers, the Gloria Patri is a fugue in chorus, and the Amen a minuet. Graun's celebrated *Te Deum* is of a lighter cast than any opera of Lully, Bononcini, or Handel: in it that most solemn clause, '*Te ergo quæsumus, tuis famulis subveni, quos pretioso sanguine redemisti,*' is set to a movement in triple time, in the lightest of all the keys, viz. E. D with the greater third, and with an accompaniment by a German flute. The church-music of Perez of Lisbon is for the most part in the same style.

## C H A P. VI.

**A**THANASIUS KIRCHER was born at Fulda in Germany, on the second day of May, 1601. At the age of seventeen he entered into the society of the Jesuits, and, after going through a regular course of study, during which he shewed most amazing parts and industry, he became a teacher of philosophy, mathematics, and the Hebrew and Syriac languages, in the university of Wirtzburg in Franconia. In the year 1631, when the Suedes entered Germany under Gustavus Adolphus, he retired into France, and settled in the Jesuits college at Avignon, and remained there till 1635. He was then called to Rome to teach mathematics in the Roman college, which he did six years; afterwards he became professor of the Hebrew language in that city, and died there in the month of November, 1680, having written and published twenty-two volumes in folio, eleven in quarto, and three in octavo. The chief of his works are, the *Musurgia Universalis*. *Primitiæ Gnomicæ Catoptricæ*. *Prodomus Copticus*. *Ars Magnetica*. *Thesaurus Lingvæ Ægyptiacæ*. *Ars magna Lucis et Umbrae*. *Obeliscus Pamphilius*. *Oedipus Ægyptiacus*, tom. IV. *Itinerarium Extaticum*. *Obeliscus Ægyptiacus*. *Mundus subterraneus*, tom. II. *China Illustrata*. *Phonurgia nova*. Kircher was more than ordinarily addicted to the study of hieroglyphical characters; and it is said that certain young scholars caused to be engraved some unmeaning fantastic characters or figures upon a shapeless piece of stone, and buried it in a place which was shortly to be dug up; upon digging the place the stone was found, and was by the scholars that had hid it, carried to Kircher as a most singular antique, who, quite in raptures, applied himself instantly to explain the hieroglyphics, and, as he conceived, made it intelligible.

As the *Musurgia* is dispersed throughout Europe, and is in the hands of many persons, a general view of it may suffice in this place. It is dedicated to Leopold, archduke of Austria, afterwards emperor of Germany, who was not only a patron of music, but an excellent performer on the harpsichord. Of its nature and contents an accurate judgment may be formed by the perusal of the following Synopsis prefixed to the first volume.

## SYNOPSIS

S Y N O P S I S  
MUSURGIAE UNIVERSALIS,  
IN X. LIBROS DIGESTÆ.

Quorum septem primi Tomo I. Reliqui tres Tomo II. comprehenduntur.

- Liber I.** Physiologicus, soni naturalis Genesin, naturam & proprietatem effectusque demonstrat.
- Liber II.** Philologicus, soni artificialis, siue Musicæ primam institutionem propagationemque inquirat.
- Liber III.** Arithmeticus, motuum harmonicorum scientiam per numeros & nouam Musicam Algebraicam docet.
- Liber IV.** Geometricus, interuallorum consoni & dissoni originem per monochordi diuisionem Geometricam, Algebraicam, Mechanicam, multiplici varietate ostendit.
- Liber V.** Organicus, Instrumentorum omnis generis Musicorum structuram nouis experimentis aperit.
- Liber VI.** Melotheticus, componendarum omnis generis cantilenarum nouam & demonstratiuam methodum producit: continetque quicquid circa hoc negotium curiosum, rarum & arcanum desiderari potest.
- Liber VII.** Diacriticus, comparationem veteris Musicæ cum moderna instituit, abusus detegit, cantus Ecclesiastici dignitatem commendat, methodumque aperit, qua ad patheticæ Musicæ perfectionem tandem perueniri possit.
- Liber VIII.** Mirificus, nouam artem Musarithmicam exhibet, qua quicquid etiam Musicæ imperitus, ad perfectam componendi notitiam breui tempore pertingere possit, continetque Musicam Combinatoriam, Poeticam, Rhetoricam, Panglossiam Musarithmicam omnibus linguis nouo artificio adaptat.
- Liber IX.** Magicus, reconditiora totius Musicæ arcana producit; continetque Physiologiam consoni & dissoni; Præterea Magiam Musico-medicam, Phonocampticam, siue perfectam de Echo, qua mensuranda, qua constituenda doctrinam, Nouam Tuborum oticorum, siue auricularium, fabricam; item Statuarum, ac aliorum Instrumentorum Musicorum Autophonorum, seu per se sonantium, uti & sympathico-  
rum

rum structuram curiosis ac novis experimentis docet. Quibus adnectitur Cryptologia musica, qua occulti animi conceptus in distans per sonos manifestantur.

Liber X. Analogicus, decachordon naturæ exhibet, quo Deum in 3 Mundorum Elementaris, Cœlestis, Archetypi fabrica ad Musicas proportionales respexisse per 10. gradus, veluti per 10. Naturæ Registra demonstratur.

- |  |           |
|--|-----------|
| Registrum 1. Symphonismos Elementorum, siue Musicam Elementarem.                             | } exhibit |
| Registrum 2. Cœlorum admirandam Symphoniam in motibus, influxibus effectibusque.             |           |
| Registrum 3. Lapidum, Plantarum, Animalium, in Physico, Medico, Chymico negotio.             |           |
| Registrum 4. Musicam Microcosmi cum Megacosmo, id est minoris cum maiori mundo.              |           |
| Registrum 5. Musicam Sphigmicam, siue pulsum in venis arterisque se manifestantem.           |           |
| Registrum 6. Musicam Ethicam in appetitu sensitivo & rationali elucescentem.                 |           |
| Registrum 7. Musicam Politicam, Monarchicam, Aristocraticam, Democraticam, Oeconomicam.      |           |
| Registrum 8. Musicam Metaphysicam, siue Potentiarum interiorum ad Angelos & Deum comparatam. |           |
| Registrum 9. Musicam Hierarchicam, siue Angelorum in 9 choros distributorum.                 |           |
| Registrum 10. Musicam Archetypam, siue Dei cum universa natura concentum.                    |           |

In the preface to the *Musurgia* the author relates that he had been assisted by many professors of the musical science in the compiling of his work, that is to say, by Antonio Maria Abbattini, chapel-master of St. John de Lateran and St. Lawrence in Damascus, and afterwards of St. Maria Maggiore, and to Pietro Heredia of Rome, in the ecclesiastic and motetic styles; by Pietro Francesco Valentini, and Francesco Picerli, in what relates to canon; by Hieronymus Kapfberger in the organic style; and by Giacomo Carissimi in the recitatives and the more abstruse parts of musical composition; and for this assistance he makes a grateful acknowledgement.

He apologizes for writing on music, himself not being a musician, by the example of the prince of Venosa, who, though not a musician

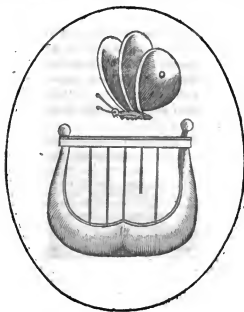
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by profession, was admirably skilled in the science, and was also an excellent composer : he adds, that neither Ptolemy nor Alphonfus were astronomers or musicians by profession, and yet the one wrote on Harmonics, and the other compiled Astronomical tables. For his own part, he says, that from his youth he had assiduously applied himself, not only to learning and the sciences, but to practical music, his skill in which can only be judged of by the contents of his work ; nor is it, he says, the practice alone that he has laboured to cultivate, but he has treated largely of the theory, without which the knowledge acquired by practice will be of little avail.

He takes notice that Merfennus had then lately given to the world a large volume entitled *Harmonie Universelle*, which he says is a most excellent work, but that it does not so much regard the practical musician as the philosopher.

Before we proceed to an account of this elaborate and entertaining work, it may be observed that even the title-page suggests a subject of enquiry sufficient to awaken curiosity, namely, the following emblematical device, which Kircher found engraven on an antique gem.



This figure of a lyre with one string broken, and a grasshopper or rather butterfly over it, alludes to a relation of Strabo to the following purpose. In Locris, one of the chief cities of Greece, dwelt Eunomus, an excellent musician; there lived also at the same time, in the neighbouring city of Rhegium, one of the same profession, named Aristonus, who had challenged Eunomus to a trial of skill in their art; Eunomus represented to his rival that nature was against him in this contest; for that on his side of the river Alax, which divides Locris from Rhegium, the grasshoppers sang, but that on the side where Aristonus dwelt they are silent: this did not discourage Aristonus; the contest began, and while Eunomus was playing, a string of his lyre broke, when presently a grasshopper leaping upon the instrument, supplied the melody of the broken chord, and enabled Aristonus to obtain the victory\*.

In Chap. II. of the same book Kircher gives the anatomy of the ear; and delineates, with seemingly great exactness, the organ of hearing in a man, a calf, a horse, a dog, a hare, a cat, a sheep, a goose, a mouse, and a hog.

From the organs of hearing he proceeds, Chap. XI. to describe the vocal organs in the human species, and in Chap. XIV. those of other animals and insects, particularly the frog and the grasshopper: he is very curious in his disquisitions touching the voice and the song of the nightingale, which he has endeavoured to render in notes borrowed from the musical scale†. In the same manner he has exhibited the crowing of the cock, the voice of the hen after laying, her clucking or call to her chickens, the note of the cuckow, and the call or cry of the quail.

In the same chapter he also takes notice, but without assenting to it, of that general opinion, that Swans before death sing most sweetly,

\* Heylin, in his *Cosmography*, edit. 1703, page 63, relating this story, says he does not insist on the belief of the reader, but he asserts that very good authors have said that on the Locrian side of the river Alax the grasshoppers do merrily sing; and that towards Rhegium they are always silent. He adds, that the story, whether true or false, is worthy to have been celebrated by the Muse of Strada in the person of the poet Claudian.

† The song of the nightingale, as given by Kircher, is very elaborate, and must have cost him much pains to get it into any form; it seems to correspond very well, with respect to the measure or time of the notes which constitute the several strains; but the division of our scale is too gross for the intervals, which are smaller than any to be found either there or in the more minute divisions of the ancients, the enarmonic not excepted.

which

which besides that it is of very great antiquity, has the authority of Plato in its favour, and is upon relation delivered by Aldrovandus, concerning the swans on the river Thames near London. Notwithstanding which, from the difference in opinion of writers about it, who severally affirm that some swans sing not till they die, others that they sing, yet die not; and for other reasons, Sir Thomas Brown hesitates not to reject it as a vulgar error in these words: 'When therefore we consider the dissension of authors, the falsity of relations, the indisposition of the organs, and the immusical note of all we ever beheld or heard of; if generally taken, and comprehending all swans, or of all places, we cannot assent thereto. Surely he that is bit with a Tarantula shall never be cured by this musick \*; and with the same hopes we expect to hear the harmony of the spheres †.'

In Book II. Kircher treats of the music of the Hebrews, and exhibits the forms of sundry of their instruments; from hence he proceeds to the music of the Greeks, of which in this place he gives but a very general and superficial account.

In Book III. he enters very deeply into the doctrine of Harmonics, first explaining the several kinds of proportion, and next demonstrating the ratios of the intervals. In Chap. VIII. of this book he exhibits the ancient Greek scale and that of Guido in a collateral situation, thereby demonstrating the coincidence of each with the other. This book contains also a system of musical arithmetic, drawn from the writings of Boetius and others, in which are contained rules for the addition, subtraction, multiplication, and division of intervals by means of characters adapted to the purpose.

This book contains also a very precise designation of the genera with their several colours or species, as they are found in the writings of the Greek harmonicians.

From the Genera Kircher proceeds to the modes of the ancients, which, with Ptolemy, he makes to be equal with the species of diapason; from hence he digresses to those of the moderns, which, with Glareanus, he makes to be twelve in number.

Book IV. is wholly on the division of the monochord, and directs

\* Sir Thomas Brown, though he rejected the fable of the singing of Swans, gave credit to that other of the Tarantula.

† Enquiry into vulgar Errors, book III. chap. xxvii.

the method of finding the intervals by various geometric and algebraic processes.

Book V. entitled *De Symphoniurgia*, contains directions for the composition of music in consonance, a practice, which, after a very laborious search and enquiry, he pronounces the ancient Greeks to have been absolutely ignorant of. To the examples of ancient notation, by points on the lines, and not the spaces, of a stave, which he had found in the *Dialogo della Musica* of Vincentio Galilei, he adds another, which he had procured from a friend of his, the abbat of the monastery of Vallombrosa, consisting of a stave of two lines only, with points on each, and at different stations on the space; this example, which is inserted in a former part of this work\*, he makes to be of greater antiquity than the improvement of the stave by Guido.

From this method of notation he says the term Counterpoint, so well understood at this day, is derived. And here Kircher takes occasion to mention John de Muris as the original inventor of the characters for notes of different lengths. Enough has been said in the course of this work in refutation of that popular error, and to prove that the invention is not to be ascribed to De Muris, but to Franco of Liege, who flourished in the same century with Guido.

In this book Kircher explains with sufficient exactness the nature of Counterpoint, both simple and figurate; as also of Fugue, by him termed *Contrapunctus Fugatus*; and delivers in general terms the precepts for composition in two, three, four, and more parts.

In the course of this book he gives various examples of the ecclesiastic and theatric styles, and celebrates for their skill in the former, Orlando de Lasso, Arcadelt, Iodocus Pratenfis, Palestrina, Suriano, Nanino, Christopher Morales, Cifra, and many more; and for the madrigal-style the prince of Venosa, Horatio Vecchi, and others.

Towards the close of this book he speaks of that spurious kind of fugue called *Fuga in Nomine*; and not only explains the nature of canon, but gives examples of canons, wonderful in their contrivance, and mentions one that may be sung by twelve million two hundred thousand voices.

In Book VI. he treats of instrumental music, and of the various instruments in use among the moderns. Almost the whole of this

book is taken from the Latin work of Merfennus, and it is but in few instances that Kircher differs from his author. At the end of this book, following the order of Merfennus, he treats of bells, and gives a particular description of the great bell at Erfurth; he says it was cast in the year 1497, by Gerard Woude Campis, at the expence of the neighbouring princes and noblemen, and citizens of Erfurth; that it is in thickness a quarter and half quarter of an ell, its height is four ells three quarters, and its exterior periphery fourteen ells and a half, and its weight two hundred and fifty-two hundred.

Kircher says that it requires twenty-four men to ring or strike this bell, besides two others, who on each side shove forward the tongue or clapper †, and that the sound of it is plainly to be heard at the distance of three German leagues; he says that its fundamental note is D SOL RE, but that it gives also F FA UT, making a consonance of a minor third.

In Book VII. is a comparison between the ancient and modern music: with respect to the former the following are his sentiments:

‘ The whole of the Greek monuments of the ancients that are extant are the writings of Aristides Quintilianus, Manuel Briennius, Plutarch, Aristotle, Callimachus, Aristoxenus, Alypius, Ptolemy, Euclid, Nicomachus, Boetius, Martianus Capella and some others, who flourished in the last age; several of whose Greek manuscripts are bound up together in one huge tome, in the library of the Roman college, where they are kept as a great treasure; and if you carefully compare all those authors together, as I have done, you will find no-

\* Kircher's expression in the original is, ‘ Ut plene exaudiatur, & sufficienter concutiat’  
 † à 24 hominibus compulsa est, præter quos bini alii requiruntur, qui ex utroque latere linguam impellant; and this suggests a doubt whether in fact this bell is ever rung at all or not; to ring a bell, in propriety of speech, is by means of the rope and the wheel to raise it on its axis, so as to bring it to a perpendicular situation, that is to say, with its rim upwards; the pull for this purpose gives a stroke of the clapper on one side of the bell, and its descent to its original pendent situation occasions another on the other side. The action of twenty-four men in Kircher's account is not clearly described, but that of the two men whose employment it is to shove the clapper against the side of the bell, does most plainly bespeak the act of tolling and not ringing, a practice which is said to be peculiar to England, which for that reason, and the dexterity of its inhabitants in composing and ringing musical peals wherein the sounds interchange in regular order, is called the ringing island.

‡ Whoever is desirous of knowing more about bells, may consult Hieronymus Magius, De Tintinnabulis. Amstel. 1664, in which book are many curious particulars relating to them.

‘ thing

‘ thing so different in any of them but what may be found in all the  
 ‘ rest. For, except the analogous, celestial, humane, and divine music,  
 ‘ they all, in the first place, dwell on the various composition, division,  
 ‘ and mixture of the tetrachords and systems of the diapason: second-  
 ‘ ly, they all apply themselves with great care to the determination of  
 ‘ the different tones or modes: and, thirdly, all their industry is em-  
 ‘ ployed in compounding and determining the three genera, the diato-  
 ‘ nic, chromatic, and enarmonie; and in subdividing the most minute  
 ‘ intervals. Boetius seems to have snatched the palm from them all by  
 ‘ his most exact and ingenious description; for he has so fully de-  
 ‘ livered the precepts of the ancient musicians, so clearly explained  
 ‘ what was obscure, and so dexterously supplied what was defect-  
 ‘ tive, and written so perfectly in that most learned work of his,  
 ‘ that while he shews he let none of the ancient music be bid; he  
 ‘ seems not only to have described, but also to have restored the mu-  
 ‘ sic of the ancients, by adding to the inventions of those that went  
 ‘ before him several things discovered by himself; so that whatever  
 ‘ is dispersed in all the rest, may be seen collected, encreased, and di-  
 ‘ gested with exquisite care in Boetius.’

In this book he gives from Alypius some fragments of antiquity as specimens of the characters for the notation of music in use among the ancient Greeks; these are inserted in the first volume of this work. Here also he takes occasion to describe the various kinds of dancing-air in practice in his time; as namely, the Galliard, Courant, Passamezzo, the Allemand, and Saraband; of all which he gives examples, composed purposely by his friend Kapfberger.

This book is of a very miscellaneous nature; and it must here suffice to say, that besides a general enumeration of the most eminent musicians of the author’s time, it contains a great variety of fine compositions selected from their works; among which are a madrigal of five parts, composed by the emperor Ferdinand III. and an air in four parts by Lewis XIII. king of France, which he found in Merfennus, and is here inserted.

TU crois ô beau So-let Qu'à ton ef-clat rien n'est pa-

reil, En cet aymable temps Que tu fais le Prin-

temps Mais quoy tu pas-sis Aupres d'Ama-ril-

lis, lis,

LEWIS XIII. KING OF FRANCE.

He mentions also that his Catholic majesty, the then king of Spain, had with great ingenuity composed certain litanies, but that he could not procure them time enough to insert in his work \*.

The second volume begins with Book VIII. entitled *De Mufurgia Mirifica*; in this are contained tables of the possible combinations of numbers as they respect the musical intervals; as also a very minute investigation of the rhythmic art, in which the quantities which constitute the various kinds of metre in the Greek and Latin poetry are explained and illustrated by the characters used in musical notation; with some curious observations on the Hebrew, Syriac, and Arabic poetry, and also on that of the Samaritans, Armenians, and other Orientals.

In Book IX. is a chapter entitled *De Sympathiæ & Antipathiæ sonorum ratione*; the experiment therein described is wonderfully curious. It supposes five drinking-glasses of the same magnitude and capacity; the first filled with aqua vitæ, the second with wine, the third with aqua subtilis, and the fourth with some thick fluid, as sea-water or oil, and the fifth or middle one with common water; in which case, if a finger be wetted and rubbed round the edge of the water-glass the following effects will be produced, viz. the aqua vitæ in the first glass will be prodigiously agitated, the wine in the second but gently shaken, the aqua subtilis in the third shaken in a less degree, and the sea-water or other fluid in the fourth scarcely at all. From this experiment it may be supposed the invention of music on glasses is derived. He then produces a great variety of instances of the wonderful effects wrought by music, beginning with the dispossession of Saul as recorded in sacred writ, which he endeavours to account for mechanically.

\* The above air is inserted both in the *Harmonici* and *Harmonic Univerfelle* of Merfennus, and is by him termed a royal Cantilena; he gives it in two forms, viz. simply, as originally composed by the king, and with variations on the two first strains by the Sieur de la Barré, organist to the king and queen. These variations, consisting of diminutions to the amount of sixty four notes to one measure or semibreve, are calculated for the harpsichord, and reduce the air to the form of a lesson. And here, to obviate a doubt of the possibility of depressing sixty-four keys in so short a time, Merfennus assures his reader that he had frequently seen Barré do it. He also celebrates another excellent performer, who, exceeding Barré, he says had not his equal in the world, the younger Cappella, styled le Baron de l'haubonniere: the father of this person was living at the time when Merfennus wrote his book; he was then fourscore years of age, and had been clavicymbalist to Henry IV. The son told Merfennus that in his performance on the harpsichord he had been much more skilful and able than himself; and that he despaired of attaining to the same degree of perfection, or of ever meeting with his equal.

In



In the same manner he reasons upon the fall of the walls of the city of Jericho at the sound of the trumpets of the priests; ascribing all to physical or mechanical causes; and, in short, arguing upon principles that tend to destroy in both instances the credit of the narration. But to prove that music has power as well to excite as to subdue evil affections, he by way of contrast to the case of Saul, cites from Olaus Magnus and Krantzius the story of Ericus king of Denmark, already related in vol. III. page 347, of this work.

Seeing how particular Kircher is in his relation of the effects of music on the human mind, it can hardly be supposed he would omit to mention that instance of the wonderful efficacy of it in the cure of the frenzy, which is said to be occasioned by the bite of the Tarantula; and accordingly he describes the various symptoms that are brought on by the bite of that insect, and refers to histories where an absolute cure had been wrought by the sole power of music \*.

\* Kircher has illustrated his account of the Tarantula by histories of cases; and first he speaks of a girl, who being bitten by this insect, could only be cured by the music of a drum. He then proceeds to relate that a certain Spaniard, trusting to the efficacy of music in the cure of the frenzy occasioned by the bite of the Tarantula, submitted to be bitten on the hand by two of these creatures, of different colours, and possessed of different qualities; the venom was no sooner diffused about his body, than the symptoms of the disorder began to appear; upon which harpers, pipers, and other musicians were sent for, who by various kinds of music endeavoured to rouse him from that stupor into which he was fallen: but here it was observed that the bites of the two insects had produced contrary effects, for by one he was incited to dance, and by the other he was restrained therefrom: and in this conflict of nature the patient expired.

The same account of the Tarantula is given in the *Phonurgia nova* of Kircher, with the addition of a cut representing the insect in two positions, the patient in the action of dancing, together with the musical notes of the tune or air, by which in one instance the cure was effected.

In the *Musurgia* Kircher attempts mechanically to account for the cure of the bite of the Tarantula by music: he says of the poison, that it is sharp, knowing, and bilious, and that it is received and incorporated into the medullary substance of the fibres. With respect to the music, he says that the sounds of chords have a power to rarify the air to a certain harmonical pitch; and that the air thus rarified, penetrating the pores of the patient's body, affects the muscles, arteries, and minute fibres, and incites him to dance, which exercise begets a perspiration, in which the poison evaporates.

Unsatisfactory as this theory appears, the belief of this strange phenomenon has prevailed among the ablest of modern physicians. Sir Thomas Brown, so far from disputing it, says that since many attest the fact from experience, and that the learned Kircherus hath positively averred it, and set down the songs and tunes solemnly used for the cure of the disease; and since some also affirm that the Tarantula itself will dance at the sound of music, he shall not at all question it. Enquiries into Vulgar Errors, book III. chap. xxviii.

Farther, that eminent Italian physician of the last century, Baglivi, a native of Apulia, the country where the Tarantula is produced, has written a dissertation 'De anatomia morfu et effectibus Tarantule.' In this he describes the region of Apulia, where the

Taran-

The account which he, and indeed other writers, give of the process, is in short this: the symptoms of the disorder appearing,

Tarantula is produced, with the anatomy and figure of the insect and its eggs, illustrated by an engraving; he mentions particularly the symptoms that follow from the bite, and the cure of the disease by music, with a variety of histories of cures thus wrought, many of them communicated by persons who were eye-witnesses of the process.

Ludovicus Valetta, a Celestine monk of Apulia, published at Naples in the year 1706, a treatise upon this Spider, in which he not only answers the objections of those who deny the whole thing, but gives, from his own knowledge, several instances of persons who had suffered this way, some of whom were of great families, and so far from being dissemblers, that they would at any rate, to avoid shame, have concealed the misfortune which had befallen them.

The honourable Mr. Robert Boyle, in his treatise of languid and unbecoming Motions, speaking of the bite of the Tarantula, and the cure of the disease which follows it, by means of music, says that having himself had some doubts about the matter, he was, after strict enquiry, convinced that the relations in the main were true.

Lastly, Dr. Mead, in his Mechanical Account of Poisons, Lond. 1747, has given an essay on the Tarantula, containing the substance of the above relations, which he endeavours to confirm by his own reasoning thereon.

Notwithstanding the number and weight of these authorities, and the general acquiescence of learned and ingenious men in the opinion that the bite of the Tarantula is poisonous, and that the cure of the disorder occasioned by it is effected by music, we have reason to apprehend that the whole is a mistake.

In the Philosophical Transactions for the year 1672, page 4066, is an extract of a letter from Dr. Thomas Cornelio, a Neapolitan physician, to John Doddington, Esq. his majesty's resident at Venice, communicated by the latter, in which, speaking of his intention to send to Mr. Doddington some Tarantulas, he says, ' Mean while I shall not omit to impart to you what was related to me a few days since by a judicious and unprejudiced person; which is, that being in the country of Otranto, where those insects are in great numbers, there was a man, who thinking himself stung by a Tarantula, shewed in his neck a small speck, about which in a very short time there arose some pimples full of a serous humour; and that in a few hours after that poor man was sorely afflicted with very violent symptoms, as syncopes, very great agitations, giddiness of the head, and vomiting; but that without any inclination at all to dance, and without all desire of having any musical instruments, he miserably died within two days.

' The same person affirmed to me that all those that think themselves bitten by Tarantulas, except such as for evil ends feign themselves to be so, are for the most part young wanton girls, whom the Italian writer calls *Dolce di Sale*; who, by some particular indisposition falling into this melancholy madness, persuade themselves, according to the vulgar prejudice, to have been stung by a Tarantula. And I remember to have observed in Calabria some women, who, seized on by some such accidents, were counted to be possessed with the Devil, it being the common belief in that province that the greatest part of the evils which afflict mankind proceed from evil spirits.'

He mentions also a particular kind of tumour to which the people of Calabria are subject, called in their language *Coccia Maligna*; and which, if attended with certain symptoms brings on death. He says that the common opinion of this distemper is, that it befalls those only who have eaten the flesh of animals that have died a natural death; which notion he affirms to be false, with a remark, that of many strange effects we daily meet with, the true cause not being known, some one is assigned upon no better ground than vulgar prejudice, which he believes to be the only foundation for the common opinion touching the cause of that distemper, which appears in those that think themselves stung by the Tarantula.

Dr.

which in general are violent sickness, difficulty of breathing, and universal faintness; a musician is brought, who tries a variety of airs, till at last he hits upon one that rouses the patient from his stupor, and urges him to dance, the violence of which exercise produces a proportionable agitation of the vital spirits, attended with a consequent degree of perspiration, the certain preface of a cure.

The remaining part of this book is a disquisition on Echos; and to this purpose the author relates from Cardan a pretty story, which does not shock our credulity like many others in his work; and is here given in the words of the relater: 'A certain friend of mine having set out on a journey, had a river to cross, and not knowing the ford, cried out *Ob*, to which an echo answered *Ob*; he imagining it to be a man, called out in Italian *Onde devo passar?* it answered *passa*; and when he asked *qui?* it replied *qui*; but as the waters formed a deep whirlpool there, and made a great noise, he was terrified, and again asked *Devo passar qui?* The echo returns *passa qui*. He repeated the same question often, and still had the same answer. Terrified with the fear of being obliged to swim in case he attempted to pass there, and it being a dark and tempestuous night, he concluded that his respondent was some evil spirit that wanted to entice him into the torrent, wherefore he returned, and relating the story to Cardan, was convinced by him that it was no demon, but the sport of nature.'

From this account of a natural, Kircher proceeds to a description of an artificial echo, namely, that in the Villa Simonetta near Milan; and of a building at Pavia, mentioned by Cardan in his treatise *De Subtilitate*, which would return a sound thirty times. As also that at

Dr. Serapio, an Italian physician, as it seems has written an ingenious book, in which he has effectually exploded this opinion as a popular error; and in the *Philosophical Transactions*, No. LX. for the year 1770, pag. 236, is a letter from Dominico Cirillo, M. D. professor of natural history in the university of Naples, wherein, taking notice of Serapio's book, he says that having had an opportunity of examining the effects of this animal in the province of Taranto, where it is found in great abundance, he finds that the surprising cure of the bite of the Tarantula by music, has not the least truth in it; and that it is only an invention of the people, who want to get a little money by dancing when they say the Tarantism begins. He adds, 'I make no doubt but sometimes the heat of the climate contributes very much to warm their imaginations, and throw them into a delirium, which may be in some measure cured by music; but several experiments have been tried with the Tarantula, and neither men nor animals after the bite have had any other complaint than a very trifling inflammation upon the part, like those produced by the bite of a scorpion, which go off by themselves without any danger at all. In Sicily, where the summer is still warmer than in any part of the kingdom of Naples, the Tarantula is never dangerous. And music is never employed for the cure of the pretended Tarantism.'

Syracuse, by some called the Prison, and by others the Ear of Dionysius, described by Mirabella in his *Ichnography of Syracuse*.

From Phonic and Acoustic buildings, Kircher proceeds to a description of Phonotactic machines, which by the rotation of a cylinder produce music from bells, and organs constructed for the purpose; and here he gives a very particular description of what he calls a Cymbalarian machine, in the form of a star, in the church of the monastery of Fulda, so contrived, as that by the motion of a cylinder round its axis, music is produced from a number of small bells.

He next describes an instrument, contrived to resemble in the sound of it a concert of viols; it is in fact a harpsichord with a circular belly, under which is a wheel, one sixth part whereof rises above the belly of the instrument. The strings, which are required to be of the intestines of animals, like those of the harp, are strained into contact with the edge of this wheel, which being rubbed with powder of resin, produces from each a sound like that of a viol.

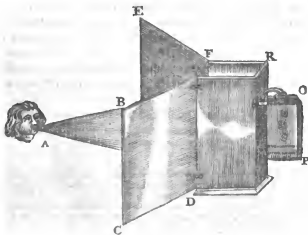
In this chapter Kircher mentions a contrivance of his own, an instrument, which a few years ago was obtruded upon the public as a new invention, and called the harp of Æolus, of which he thus speaks.

‘ As the following instrument is new, so also is it easy to construct  
 ‘ and pleasant, and is heard in my museum, to the great admiration of  
 ‘ every one. It is silent as long as the window, in which it is placed,  
 ‘ remains shut, but as soon as it is opened, behold an harmonious sound  
 ‘ on the sudden arises that astonishes the hearers; for they are not able  
 ‘ to perceive from whence the sound proceeds, nor yet what kind of  
 ‘ instrument it is, for it resembles neither the sound of a stringed,  
 ‘ nor yet of a pneumatic instrument, but partakes of both. The  
 ‘ instrument is made of pine wood; it is five palms long, two broad,  
 ‘ and one deep; it may contain fifteen or more chords, all equal, and  
 ‘ composed of the intestines of animals, as appears in this figure.



• The instrument is A B C D, the pegs C A, the bridges I K and  
• that at the other end parallel with it : the chords being put round  
• the pegs, and extended over the bridges, are fastened to keys at B V :  
• the rofes are F F F ; and near S is a handle by which it may be suf-  
• pended. The method of tuning it now remains, which is not, as in  
• other instruments, by thirds, fourths, fifths, or eighths, but all the  
• chords are to be tuned to an unison, or in octaves. It is very won-  
• derful, and nearly paradoxical, that chords thus tuned should con-  
• stitute different harmony. As this musical phenomenon has not as  
• yet been observed by any one that I know of, I shall describe the  
• instrument very minutely, to the end that it may be searched into  
• more narrowly, and the effects produced by it accounted for.  
• But first I shall shew the conditions of the instrument, and where  
• it ought to be fixed.

• The instrument is to be situated in a close place, yet so that the  
• air may on either side have free access to it : in order to which it  
• may be observed that the wind may be collected by various me-  
• thods ; first by canals that are made in the form of cones or shells,  
• or else by valves ; for example, let there be two valves, E F and  
• B V C D, as in the figure below, so joined together in F and V D,  
• that they may however leave a passage for the wind into the space  
• between the two parallel boards F R and V D.



‘ Let the valves be placed on the outside, and the parallel boards  
 ‘ on the inside of the room, at the back of which the instrument is  
 ‘ to be fixed, at the chink S N, but so as to be turned against the  
 ‘ chink in an oblique situation, that the wind being collected by the  
 ‘ valves, and forced between the narrow part between the boards  
 ‘ B V and E F, and going out through the chink, may strike all the  
 ‘ chords of the instrument S O N P. When it is thus disposed you  
 ‘ will perceive an harmony in the room in proportion as the wind is  
 ‘ weaker or stronger ; for from time to time all the chords having a  
 ‘ tremulous motion impressed upon them, produce a correspondent  
 ‘ variety of sounds, resembling a concertus of pipes or flutes, affect-  
 ‘ ing the hearers with a strange pleasure \*.’

In this book we also meet with a discourse on the ancient hydraulic organ, which, from the description of it by Vitruvius, Kircher laboured to construct ; but both his explanation, and the figure of the instrument, which he was at the pains of delineating, and has given in the book, appear to be nothing more than an exercise of that imagination, which was ever at work and employed in solving difficulties.

Book X. is on the subject of Analogical music, as the author affects to term it, and tends to demonstrate the harmony of the four elements, and of the planetary system. He labours also to prove that the principles of harmony are discoverable in the proportions of our bodies, and in the passions and affections of the mind ; and even in the seven sacraments of the Romish church. From these he proceeds to the consideration of political and metaphysical harmony ; and, lastly, to that harmony, if any one can understand what it means, which subsists in the several orders of intellectual beings, and which is consummated in the union between God and the universe.

In the year 1673 Kircher published his *Phonurgia Nova*, a work in which he explains the nature, properties, powers, and effects of sound.

\* It may here be remarked that many instruments, supposed to be of very late invention, are to be found described in the writings of Merseus and Kircher. The short bassoon, and the perpendicular harpichord are instances to this purpose. The Lyrichord, as it is called, lately constructed by Plenius, is evidently borrowed from an instrument mentioned in a preceding page ; and the harp of Æolus, so much celebrated as a modern discovery, is no other than the instrument here described by Kircher.

In the *Phonurgia Nova*, Sect. VI. Cap. i. the author gives a very circumstantial account of that useful instrument which we call the Speaking Trumpet, the invention whereof is generally ascribed to a native of this country, Sir Samuel Moreland \*, but Kircher claims it as his own.

And first he relates that the motives for his attempt were drawn from that branch of the science of optics called catoptrics, and the structure of those tubes, by the help whereof curious men make observations on the sun; and that he conceived a possibility of magnifying sound by methods similar to those whereby bodies are, at least to our view, encreased beyond their true dimension. How far his reasoning was just, or whether the sciences of optics and acoustics are founded on the same principles or not, it is not necessary here to enquire, but that he succeeded in his endeavours, and was the inventor of the instrument here spoken of, he does most positively assert.

He says, that in order to attain the end proposed, he made experiments with cylindrical, conic, and elliptic tubes, both simple and contorted, or twisted like a screw, but that he found that one of a cylindrical form succeeded best; and that this he improved by continuing it in length beyond that proportion which at first he thought

\* Of this instrument an account was published at London in the year 1671, wherein the author relates several experiments made by him with this instrument, the result thereof was, that a speaking trumpet constructed by him, being five feet six inches long, twenty-one inches diameter at the greater end, and two inches at the smaller, being tried at Deal castle, was heard at the distance of three miles, the wind blowing from the shore. Together with the book, which is a thin folio, entitled *Tuba Sicutoro-Phonica*, printed for the famous Moses Pitt, bookseller in St. Paul's church-yard, was sold at his shop, the instrument itself, price 2l. 5s.

In the *Philosophical Transactions*, No. 141, for the year 1678, is a letter from Mr. J. Conyers, containing an account of what he calls a Reflecting Trumpet, consisting of two parts, the outermost a large concave pyramid, about a yard long, open at the base, and closed with a flat but concave head at the top, the figure then resembling a tall and very slender bell. Within this it is said a tube was fastened, which was continued from the top of the cone some inches below the base, and then returned at right angles. The letter says that this instrument was tried at Arundel-house in the Strand, where the meetings of the Royal Society were then held; and although the wind was contrary, and very strong, the sound thereof was distinctly heard across the garden of the said house, even to the other side of the Thames; whereby it appeared, that a reflecting trumpet made after this, or some like manner, of wood, tin, pewter, stone, earth, or of bell-metal, would carry the voice as far, if not farther, than the long one, invented by Mr. Samuel Moreland.

The same person attempted to improve the speaking trumpet, by constructing it with three angular arches, instead of one reaching almost from one end to the other: but he found that little was gained by this variation of the instrument from its original form.

sufficient for his purpose. His description of the instrument, and his relation of its effects are not a little curious, and are in these words :

' There was a repository in my museum, in our college at Rome, parted from the rest of the building by a wall that had a gate in it ; and at the end of the repository was a window of an oval form, looking into the college garden, which garden was about three hundred palms square. In this window I fixed a conic tube, composed of iron plates, twenty-two palms in length, the aperture whereof for speaking, exceeded not a quarter of a palm ; the body of the tube was about one palm in diameter, but it was gradually encreased towards the further end to the diameter of three palms. The instrument thus constructed was placed in the window in a direction towards the garden.

' The Janitors or porters of our college had frequent occasions to speak to me, either to notify the approach of a stranger, or upon matters of a domestic concern ; and as it was inconvenient for them to be continually coming to me, they called to me from the gate, and I, being in my chamber, heard them clearly and distinctly, and answered them through the tube, and was heard by them\*.'

' To those who visited my museum, and were astonished to hear the effect of this instrument, I explained the contrivance of it ; and it is scarce credible how many persons were drawn from distant cities to see and hear it.'

After having given this history of the invention of the Speaking-Trumpet, Kircher proceeds to refute the opinion that it was first discovered in England, in these words : ' I have here thought proper to communicate to the reader a description of this instrument, that he might not persuade himself that this was a new invention, brought out of England, but that it was exhibited by me in our college at Rome twenty-four years before the time when it is said to have been invented in England ; and this many persons now living, both our own fathers, and also strangers, who deigned to visit my museum filled with rare curiosities, are able to testify †.'

\* This passage is very obscure in the original, and leaves it a question whether Kircher and the porters spoke through one or different instruments of the same kind ; the latter is the most probable.

† To corroborate this assertion, sundry passages, extracted from the writings of other persons, are perused in the *Phonurgia*, as namely, Jacobus Albanus Ghibbescus, Gaspar Schottus, and Franciscus Elschinardus ; these import that the instrument called the *Tuba*

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He then proceeds to relate that having been compelled to remove his museum to another part of the college called the Gallery, he made improvements in the tube, adapted to that place; and that he made a statue, the lips and eyes whereof, by a secret contrivance, were made to move, and that by means of the tube, he uttered through it feigned and ludicrous consultations, with a view to shew the fallacy and imposture of ancient oracles.

He says that, with a desire of knowing the efficacy and power of the conic tube, he ascended the very high mountain of St. Eustachius, and took with him one of fifteen palms in length; and that in speaking through the same, he and his companions made themselves heard at different stations, two, three, four, and five Italian miles distant from the place whence the sound was uttered; and that by means of the tube alone they called to the people of the neighbouring villages for necessities, and were supplied; and farther, invited above two thousand of them, as by a voice from heaven, to ascend the mountain, and celebrate the feast of Pentecost, during which solemnity Kircher and his companions sung litanies through tubes of this kind constructed by him.

The works of Kircher are either on subjects of the most remote antiquity, or such as from their very nature seem to elude all enquiry; nevertheless, for his *Musurgia Universalis*, the world is under great obligations to him. In thus availing himself of the researches of other learned men, and also of all the assistance that he could possibly derive from an extensive correspondence, and the communications of persons the most eminent of his time in the theory and practice of music, he has exhibited such a fund of instruction and entertainment; such a diversity of curious particulars relating to the principles and gradual progress of the science, and such a number of curious anecdotes respecting the professors of his time, and the opinions entertained of their works, that we know not which to admire most, his ingenuity or industry.

But notwithstanding the merits of Kircher in these and other instances, the *Musurgia* soon after its publication was very severely censured by a man who had pursued the study of music with no small

*Stentorophonica* was invented by Kircher twenty years before the time when a description of it was published at London by Sir Samuel Moreland.

Kircher's museum was, as he intimates, a very curious one. A catalogue of it was published at Rome in the year 1709.

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degree of assiduity, namely, Marcus Meibomius, of Amsterdam, of whom and his writings here follows an account.

## C H A P. VII.

MARCUS MEIBOMIUS, a celebrated philologist and critic, was a native of Tonningen in Holstein. In his advanced years he settled at Stockholm, and became a favourite of Christina queen of Sweden. Having made a deep research into the works of the Greek writers on music, he contracted an enthusiastic fondness for the music of the ancients, and entertained an opinion not only of its superiority to that of the moderns, but that he was able to restore and introduce it into practice. The queen, who by frequent conversations with him had been made to entertain the same sentiments on the subject as himself, was easily prevailed on to listen to a proposal of his, which was to exhibit a performance of music, under his direction strictly conformable to the practice of the ancients; and, to crown all, he, who had but a bad voice, and had never in his youth been exercised in the practice of vocal music, was to sing in it. To this end instruments of various kinds were made at the expence of the queen, and under the directions of Meibomius; and public notice was given of a musical performance that was to captivate and astonish all that should be so happy as to hear it. On the appointed day Meibomius appeared, and addressing himself to sing, was heard with patience for a short time; but his performance and that of his auxiliaries was past enduring: neither the chromatic nor the enarmonic genus suited the ears of his illiterate auditory, and the Lydian mood had lost its soothing power. In short, his hearers, unable to resist the impulses of nature, expressed their sense of the performance by general laughter.

Whatever were the feelings of the people, Meibomius was but little disposed to sympathize with them: their mirth was his disgrace, and he felt it but too sensibly: for seeing in the gallery Mons. Bourdelot the younger, a physician, and a rival of his in the queen's favour, he immediately imputed the behaviour of the people to some insinuations of his to the prejudice of the performance; and without being

being restrained by the presence of the queen, ran up to him, and struck him a blow on the neck; and, to avoid the consequences of his rashness, quitted the city before he could be called to account for it, and took up his residence at Copenhagen. In this latter city Meibomius was well received, and became a professor at Sora, a college in Denmark for the instruction of the nobility. Here he was honoured with the title of counsellor to the king; and soon after was called to Elfsneur, and advanced to the dignity of Architeloni, or president of the board of maritime taxes or customs; but neglecting the duty of his employment, he was dismissed, and upon that occasion quitted Denmark. Soon after this he settled at Amsterdam, and became professor of history in the college there; but refusing to give private instruction to the son of a burgomaster of that city, alledging that he was not used to instruct boys but students, he was dismissed from that station. Upon this he quitted Amsterdam, and visited France and England, but afterwards returned to Amsterdam, and led a private life, and died in 1710 or 1711, having attained to a great age. He assisted in the publication of an edition of Vitruvius at Amsterdam in 1643, wherein he has endeavoured to rectify such passages as related to music, and were misunderstood by former editors. But his great work was his edition of the seven Greek authors who had wrote on music, namely, Aristoxenus, Euclid, Nicomachus, Alypius, Gaudentius, Bacchius, and Aristides Quintilianus, of which it is here proposed to give a brief account. It was published at Amsterdam in the year 1652, and contains a general preface to the whole, and also a preface to each of the treatises as they occur, with a Latin translation of the Greek text, and copious notes, tending to reconcile various readings, and explain the meaning of the several authors. The work is dedicated to Christina, queen of Sweden, in an epistle that abounds with flattery, and is not more hyperbolical than pedantic; for, after enumerating her virtues, and celebrating her wisdom and learning, he says of her, ‘tibi Hypatæ Diapason, Diapente, ac Diatessaron consonent.’ In the general preface the author is very severe on the modern musurgists; and takes occasion to mention Kircher, whom he taxes with ignorance of Grecian literature. He then proceeds to relate that Vitruvius, in his treatise *De Architectura*, lib. V. cap. v. had promised a short but solid doctrine of harmonics, drawn from Aristoxenus, in order to determine the consonances of

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those echoing vessels which he proposed to place in the theatres of Rome; which doctrine, by a fate common to the works of ancient authors, came to the hands of Meibomius obscured with foul defects, and that he laboured for three years to restore it; but that Kircher, who also applied himself to the same laudable endeavour, has rendered the whole doctrine of Vitruvius erroneous. He farther censures Kircher for disregarding the niceties of grammar, and for the use of what he calls barbarous terms, such as *Sesquitertius*, *Sesquiquartus*, *Sesquioctavus*, instead of *Supertertius*, *Superquartus*, *Superoctavus*. He adds that the word *Musurgia*, the title of Kircher's work, and which he uses for *Opus de Musica*, is not warranted by the authority of any one Greek writer, but is repugnant to the analogy observed in the formation of compound words, and signifies a musical operation. Again he censures Kircher for this passage in the *Musurgia*, page 133, 'Aristoxenus semitonia putat esse dimidia tonorum. Hunc secutus Martianus Felix turpiori adhuc errore lapsusprehenditur, qui non modo tonum in duas æquales, sed in 3 & 4 djrimit atque fecat partes.' 'What fouler error,' says Meibomius, 'could this man, Kircher, fall into, than to imagine that Martianus Capella, who was a mere copier of Aristides Quintilianus, and not a very exact one neither, should be the inventor of any thing new in music? Did Kircher,' exclaims Meibomius, 'ever read Aristoxenus, or any of the ancients? Did he ever read Boetius, who in express words attributes this division to Aristoxenus, in lib. V. cap. xv?' He proceeds to censure Kircher for his ignorance in the Greek language, as also for the many errors which he says are to be found in that plate in the *Musurgia* which exhibits the ancient Greek musical characters. And here Meibomius takes occasion to mention a visit which Ismael Bullialdus made him at Amsterdam, in the autumn previous to the publication of his book, and of the conversation between them: he says that Bullialdus informed him that Mersennus was then employed in translating Bacchius into the French language; and that upon Meibomius's shewing him many remarks which he had made on Bacchius, Gaudentius, Euclid, and other ancient writers, Bullialdus generally acquiesced in his opinions. He remarks that Kircher, in the *Musurgia*, page 139, mentions Archytas, Didymus, Eratosthenes, and other authors, whose manuscripts he says he has in possession; 'I think,' says Meibomius, 'he must in this  
' par-

' particular be mistaken ; for, excepting their several divisions of the  
' three genera, which are to be found at the end of Ptolemy's second  
' book of Harmonics, there are no writings on music of either of  
' these three persons recorded to be extant,' and he wishes that Kircher would publish them for the satisfaction of himself and others\*. He says the world is greatly mistaken in supposing that Guido enlarged the ancient system by the addition either of chords below or above it ; for he asserts that they assumed a chord below *Proslambanomenos*, and afterwards rejected it, as producing a confused and undistinguishable sound ; but that Guido reassumed it, and marked it with the Greek letter Γ ; and that the ancients proceeded farther in the acutes than Guido did he says is evident from the tables of the three genera.

In this preface Meibomius takes occasion to introduce the *Te Deum* with ancient musical notes, concerning which he says there is no doubt but that this melody was used by St. Augustine and St. Ambrose, though perhaps it may have been corrupted in some measure since their time. At the close of this general preface he mentions that French translation of Bacchius by Merfennus, of which he had received information from Ismael Bullialdus, and says that immediately upon notice of it he sent to Paris for the book. He charges Merfennus with having omitted many difficult passages and mistaken others ; and concludes, that if he had seen this translation before he had finished his notes on Bacchius, they would have been much fuller by his observations on the errors of Merfennus.

Besides the general preface of Meibomius, he has given one also to each of the Greek authors published by him : these chiefly relate to certain manuscripts of each, with which he was furnished by many learned men his contemporaries, whom he celebrates ; among whom are Daniel Heinsius, Claudius Salmasius, and our countrymen Selden and Dr. Gerard Langbaine.

To his edition of the seven Greek authors Meibomius has added a treatise *De Musica* of Martianus Mineus Felix Capella, that is to say, lib. IX. of that author's work, entitled *De Nuptiis Philologiæ et Mercurii*. Martianus Capella has in some sort abridged Aristides Quintilianus ; and it seemed right to Meibomius to give the work at

\* This remark is justly founded, for the authors therein mentioned are enumerated among the *Scriptores perdit*.

large, and also the abridgment, with notes on each. The treatise *De Nuptiis Philologiæ et Mercurii* is in Latin; an account of it, as also of its author, is elsewhere given in this work. The edition published by Meibomius of the seven Greek authors, with a translation, and also of Martianus Capella with notes, was doubtless a very considerable acquisition to the science of music: the manuscripts of each of them had been brought into Europe by those learned Greeks who escaped at the sacking of Constantinople, and settling in Italy, became the revivers of learning; these were by accidents of various kinds dispersed; copies were made of them, which inevitably multiplied various readings; few persons knew where to find them; and they never having been brought together into one point of view, the very existence of some of the tracts which Meibomius has given to the world was a matter of doubt with the learned.

But notwithstanding the care and industry of Meibomius, manifested in the publication of this work, his manner of introducing it is justly reprehensible; for his general preface abounds with invectives against all who presumed to think less highly of the ancient music than himself, more especially Kircher. The *Musurgia* of Kircher is to be considered as an original work, very comprehensive in its extent, and formed from a great variety of materials; in the compilation of it, it must be supposed that the author attended more to the subject matter of it than to the style: it appears therefore a very pedantic and froward behaviour in Meibomius to object to the *Musurgia*, which abounds with learning, and a great variety of curious and entertaining particulars, the want of that grammatical nicety and exactness, which few, except men of narrow and contracted minds, are apt to excel in.

But it is not of Kircher alone that Meibomius affects to speak in terms of contempt: Mercennus, who was possessed of more musical science than any man of his time, has hardly escaped his censure for errors pretended to be made by him in his translation of Bacchius; nor has his friend Ismael Bullialdus met with better treatment in respect of his version of Theo. Smyrnæus. Indeed little less than such behaviour to those who differed from him was to be expected from a man so bigotted as Meibomius appears to have been, and whose irascible temper seems, by the relation contained in the account of his life, to have been incapable of restraint within the bounds of decency.

C H A P.

## C H A P. VIII.

**P**IETRO MENGOLI, a musician and mathematician of Bologna, was the author of a work entitled *Speculationi di Musica*, printed at Bologna in the year 1670. In the proem to this book he gives an account of himself and the course of his studies to the following effect, viz. that he began to sing when he was ten years old; and being arrived at the age of eighteen, applied himself very closely to the study of the theory of music; and at the end of fourteen years, that is to say, in the year 1658, having, as he conceived, made very important discoveries, he undertook to read public lectures on music in several schools, wherein, besides his own doctrines, he endeavoured to explain those which Zarlino and Galileo had taught before him: That having instructed a gentleman, namely, Signor Ercole Zani, in the elements of music, this person directed a monochord to be made for the purpose of discovering the nature of consonance and dissonance, and the physical causes that render them severally grateful, or the contrary, to the sense of hearing; but that in this enquiry they could never satisfy themselves, they having all along taken that for granted which they found to be wrong, namely, that concord arises from the frequent union of two sounds striking at the same instant the external drum of the ear: That Signor Ercole being however resolved to find out the truth, proposed what should have been thought of before, that is to say, to see and examine the organ of hearing; they therefore applied to Gio. Galeazzo Manzi, a skilful anatomist, and a doctor of physic in the university of Bologna, who demonstrated to them that in the human ear there are three small bones bound together; and that in the ear are contained not only one Tympanum, as other professors have thought, but two drums, the one, with respect to its situation in the ear, external, the other internal: and that the same person likewise shewed to them the cavity of the ear and its mouth; and that after having made his observations thereon, the author began to commit to writing his speculations, which he increased afterwards by degrees, adding thereto whatever he thought necessary to the elucidation of his subject.

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The poem to this work is succeeded by what the author terms the Natural History of music, in which are many curious particulars, the result of his anatomical researches; the purport of it, as it is given in the Philosophical Transactions, is as follows:

‘ A sound begins from the collision of two parts of the air, which  
 ‘ separating, make a vacuum as to the air, in which vacuum  
 ‘ two other parcels of air meet and strike each other; and be-  
 ‘ cause the two first parcels of air incline to return to the centre of the  
 ‘ collision, but cannot, because their room is taken up, they part  
 ‘ from the centre by lines curved, and as it were recurring to their first  
 ‘ place; in the doing whereof they make a collision with those parts  
 ‘ of the air, which have possessed themselves of their room, and thus  
 ‘ the species of sound are multiplied and extended. These curved lines  
 ‘ are more waving near the center of the collision, as being more stretch-  
 ‘ ed long-ways than spirally, and less waving where they are further  
 ‘ from the center; in which latter lines the inclination to return towards  
 ‘ the center is prevalent above the impetus of receding from it; so  
 ‘ that at last they return back towards the centre. Thus of the spe-  
 ‘ cies of sound there is filled a sphere of air, or such a part of a sphere  
 ‘ of it, as this motion of the air can without impediment spread it-  
 ‘ self through. In the like manner two sounds from two centres, one  
 ‘ within the sonorous sphere of the other, begin and are distributed  
 ‘ through the small particles of the air, in such a manner, that some  
 ‘ of the pulses are affected by one sound, and others, without confu-  
 ‘ sion, by another; and that the pulses of the acuter sound are swifter,  
 ‘ and complete their pulses in a shorter time than those of a grave  
 ‘ sound, which are slower and longer. The Aura or subtile matter  
 ‘ in which these motions of the air are made, according to its com-  
 ‘ parable subtilty, and that property it has of being altogether indif-  
 ‘ ferent to any condition of bodies, and suited exactly to represent any  
 ‘ motion, or stamp, or weight of other bodies, among which it is  
 ‘ found; this Aura does not impede, but assists the two motions pro-  
 ‘ duced by these two sorts of pulses, it being affected by all the inter-  
 ‘ mediate motions. There may be also more sounds than two distribut-  
 ‘ ed through the particles of the air, yet not without some confusion;  
 ‘ and the more sounds there are, the more irregular will the distri-  
 ‘ bution of the pulses be, especially near the centres themselves where  
 ‘ the sounds begin. The ear is an organ by which a man placed in a  
 ‘ sono-



‘sonorous sphere perceives and judges of sounds and their habitudes, whether of consonance or dissonance. This organ has three parts, the exterior, without the cavity of the ear, and visibly extant on the head; the middlemost, which is the cavity itself; and the innermost, which being within the cavity, is a bone, resembling in substance a sponge, in which is a cavern recurring to the hollow part of the ear, and shaped like a knot of ribbons; and in all the holes of this spongy-like bone are found webs stretched out, that inclose the air. The middle part is closed up by two membranes, called drums, which are stretched over the cavity of the ear; and of these two the one is external, at the bottom of the exterior part of the ear; and the other internal, upon the mouth of the cavern: between these drums are three small bones tied to one another, and to the drums, and fastened in two points to the sides of the cavity, and moveable, so that if the outward drum be made to shake, the inward must shake also, and that twice as often. The inclination of these two drums is to move in duple proportion\*, but the exigency of the instrument moves them differently from their inclinations: so that this is the sensitive organ in which the soul perceives what is acted there. Between these drums is no air†, properly so called, but only an Aura‡, which seconding the inclinations of the drums to motion, and the motions themselves, preserves all the intermediate inclinations and motions; and the mind is able to contemplate the intermediate inclinations and motions of the Aura. If the ear be within a sonorous sphere, the particles of the air affected by the sound enter at the external part of the ear one after another, passing in order through the spiral ways that are there to the bottom of the ear, and striking the drum, after which they issue out by other spiral ways, and give place to other particles of air. The external drum being struck once, shakes frequently, and, by means of these three little bones the internal drum answers to it in a double frequency; and the Aura in the cavern of

\* Ital. Proportione dimidiati della doppia.

† Though the author will admit of no air properly so called between the drums, yet he admits of air in the caverns, and within the Os petrosum, the inward part of the ear, because the drums would have no motion at all if there were nothing but Aura; so far as much as this Aura, though it may be moved by any other thing, yet it cannot be a means to convey motion from one body to another: It is, says he, the internal instrument of the mover that lodges there within, but not of any mover that is without.

‡ AURA, a gentle gale or blast of wind, Altieri.

‘ the

' the internal part of the ear, goes and comes alternately through its  
 ' knot-like passage; spreading itself through the other ways of the  
 ' spongy-like bone, and, being repercussed to the webs that inclose it,  
 ' rebounds and multiplies the sound, until another parcel of air follows  
 ' and strikes the drum, and causes the shaking as before. But if the  
 ' ear be within two sonorous spheres, the affected pulses that cause the  
 ' sound succeed the one the other, and by turns strike the outward  
 ' drum; and, by the exigencies of the alternations, the ratios that  
 ' are not expressible by numbers, are yet by the shakings of the drum  
 ' rendered capable of being numbered.'

The above extracts contain in substance the doctrines delivered in that part of the work now under consideration, which the author calls his *Natural history of music*; and these being premised, he gives a very particular description of the ear, together with the phenomena of sound, and of the hearing of sounds, especially two together, in which description occur many new principles, by him laid down as the chief foundation of the whole work: after which he treats of musical intervals, their perfections, and measure; explicating his doctrine by many theorems, giving withal definitions of the several intervals, and taking particular notice of six sorts of them, for which having found no names, he has thought fit to borrow names from colours. Next he discourses at large of the true numbers for the musical intervals, shewing withal between what numbers the species of each interval are most perfect. Further he treats of musical chords; then of singing, and of the modulations of tune; which latter he distinguishes from singing in general, by observing that modulation is a succession of sounds, impressing itself so strongly upon the sense that we are able to repeat it.

Besides this the author discourses amply of consonance, and of harmonical proportions; as also of the passions of the soul, shewing how they are concerned in, and wrought upon by music; after which he gives a table of the several musical chords suited to the several affections, and concludes with a brief discourse on the music of the moderns\*.

\* An account of this treatise of Mengoli is given in the *Philosophical Transactions* vol. VIII. No. C. page 6194, which, for the purpose of the above article, has been compared with the original. At the close of the account is this singular passage: ' Now whether this author has by all these speculations and pains given a perfect scale of music according to the true proportions of sounds (which is a great desideratum in music)

JOHANN ROSENMULLER was a Saxon by birth, and a joint professor of music with Tobias Michaelis in the academy of St. Thomas at Leipsic, until, being suspected of an unnatural vice, he was imprisoned; but he found means to escape, and fled to Hamburg. After some stay in that city he went to Italy, where he was greatly esteemed for his skill and performance on the organ, and published many compositions, particularly Sonate da Camera à 5 Stromenti, and a collection of airs of various kinds. At length he became chapel-master in the great church at Wolfenbuttle, and died in the year 1685.

JOHANN THEIL, of Naumburg, was the son of a taylor, and was born on the twenty-ninth day of July, 1646. He received his first instructions in music from Scheffler, at that time the principal musician of that city, and completed his studies in the universities of Halle and Leipsic. From thence he went to Weisfelsens in Saxony; and under Schutz, the chapel-master there, perfected himself in the art of composition. Being thus qualified, he removed to Stettin in Pomerania, and became a teacher of music; and, among many others, had for his pupils Dietrich Buxtehude, afterwards the famous organist of the church of St. Mary in Lubeck, and Zachau, the first preceptor of Handel. In the year 1673 Thiel became chapel-master at Gottorp; but being driven thence by the wars, he went and settled at Hamburg, where he continued for some years to teach the science of music. In the year 1685 he accepted a call from the magistracy of Wolfenbuttle to the office of chapel-master, in the room of Rosenmuller, then lately deceased, and held it for some years; after which he went into the service of Christian II. duke of Meiseburg, and continued therein till the death of that prince. In the course of these his employments he made a great variety of compositions for the church, most excellent in their kind. For one mass of his, which was performed in the chapel of the Imperial court, he received at the hands of the Heer Schmeltzer, a present of an hundred Rix-dollars. Many

\* we must leave to the judgment of the great masters, especially the judicious and extraordinary skilful musician Mr. John Birchenha, who it is still hoped, if he be competently encouraged and assisted, will in due time publish a complete system of music.\* Of this man an account will hereafter be given, as also of the boasting proposal here alluded to, which, for want of encouragement, or perhaps other reasons, was never fulfilled.

other presents he received from the emperor Leopold, and the queen of Prussia, both of whom entertained a great regard for him, and set a great value on his works. His compositions are chiefly masses, in some of which he professes to imitate the elegant and majestic style of Palestrina. He was also the author of a most valuable work, of which the following is the title at large. ' *Novæ Sonatæ rarissimæ artis & suavitatis musicæ, partim 2 vocum, cum simplis & duplo inversis Fugis; partim 3 vocum, cum simplis, duplo & triplo inversis Fugis; partim 4 vocum, cum simplis, duplo & triplo & quadruplo inversis Fugis; partim 5 vocum, cum simplis, duplo, triplo, quadruplo aliasque variegatis inventionibus & artificiosis Syn-copationibus. Summa 50 Sonatæ. Accedunt 50 Præludia 2, 3, 4 & 5 vocum, cum simplo & duplo syncopato Contrapuncto. 50 Allem. & totidem Cour. 2, 3 & 4 vocum, cum brevibus Fugis similibusque aliis inventionibus suavissimis. 50 Ariæ & 50 Sarab. 2, 3 & 4 vocum, singularis gratissimæque suavitatis. 50 Ghique 2, 3, 4 & 5 vocum, cum simplicis & duplo varique generis inversis Fugis.*'

From the clear evidences of deep learning and a prolific invention contained in these his works, Theil is justly ranked among the first of the German musicians. He had a son named Benedict Frederic, who had been a theorbist in the chapel of the duke of Wolfenbuttle, and afterwards became organist of the church of St. Wentzel in Naumburg, at whose house in that city Theil died, in the year 1724, having attained the age of near fourscore, leaving behind him the character of a sound musician, and a virtuous and good man.

There was another famous musician contemporary with him above-named, Andrew Theil, the author of a fine collection of lessons, entitled *Neuer Clavier Übung*, published in the year 1696, of whom notice is taken by Walther.

FRIEDRICH WILHELM ZACHAU, born at Leipzig in the month of November, 1663, was the son of a musician, and was by him instructed in the rudiments of music till he was of an age sufficient to entitle him to a reception into the public school at Leipzig, where he attained to a competent skill in the science and became an excellent performer on the organ and other instruments. He finished his studies in music under Theil at Stettin, and in the year 1684 was called to the office of organist of the church of our Lady, at Halle in Saxony, and

and continued therein till the day of his death, which was the fourteenth of August, 1721. He composed many pieces for the church, and some lessons for the Clavier or harpsichord. His eminence in his faculty occasioned a great resort of young persons to him for instruction; and it is no small addition to his reputation that he was the master of Mr. Handel.

JOHANN PHILIP KRIEGER, the son of an eminent merchant of Nuremberg, born the twenty-sixth day of February, 1649, began to learn the Clavier or harpsichord when he was but eight years of age, of Johann Drechsel, who had been a disciple of Froberger. At the age of sixteen he was placed under the care of Johann Schroder of Copenhagen, organist of the church of St. Peter in that city: after five years continuance there, during which time he received considerable improvement under the royal chapel-master Forster, he went to Holland, and from thence to Bareith, where he became first chamber-organist to the Margrave, and afterwards chapel-master in that city. In the year 1672 he went to Italy, and at Rome considerably improved himself by the instructions of Abbatini, and Pasquini the famous performer on the harpsichord. On his return homewards he stayed some time at Naples, and took lessons from Rovetta, the organist of the church of St. Mark in that city. After a stay of some months he returned to Germany, determined to settle at Vienna, where he had no sooner arrived, than he was invited by the emperor to court, who, after hearing him, presented him with a purse of ducats and a gold medal and chain: he continued in the service of the emperor some years, retaining, with the permission of the Margrave, his place of chapel-master of Bareith. Afterwards being invited to settle at Halle, he went thither, and at length became chapel-master to the elector of Saxony at the court of Weissenfels, which function he exercised near forty years, and died in the month of February, 1727.

The works of Krieger are of various kinds; they consist of Sonatas for the violin and viol da gamba, Field Music, or Overtures for trumpets and other sonorous instruments; Latin and German Psalms set to music; and, lastly, Songs in the several dramatic entertainments composed by him, entitled *Flora*, *Cecrops*, and *Procris*. Lessons of his for the harpsichord are also to be met with in manuscript, which have a masterly appearance; but it is no where said that he published any compositions for that instrument.

## C H A P. IX.



JEAN BAPTISTE LULLY,

SECRETAIRE DU ROY ET SURINTEN-

DANT DE SA MUSIQUE.

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**J**EAN BAPTISTE LULLY, a celebrated musician, was born at Florence in the year 1634, of obscure parents; but discovering, even in his infancy, a propensity to music, a Cordelier, who had taken notice of him, undertook, for no other consideration than the hope of making him one day eminent in the science, to teach him the practice

practice of the guitar, an instrument then much in use in most parts of Italy.

It happened that while Lully was under the tuition of this benevolent ecclesiastic, a French gentleman, the Chevalier Guisc, then upon his travels, arrived at Florence; this person, upon his taking leave of Mademoiselle de Montpensier, a niece of Lewis XIV. at Paris, had been requested by her to find out some pretty little Italian, to be about her person in quality of a page; and though the countenance of Lully did by no means answer to the instructions he had received, his vivacity and ready wit, and, above all, the proficiency which he had attained to on an instrument as much the favourite of the French as of the Italians, made him forget all other considerations; and, trusting to these recommendations, he easily persuaded Lully, then about ten years of age, to follow him to Paris. Upon his arrival there Lully met with but a cool reception from the lady for whose service he was intended. She liked not his appearance, which was mean and unpromising; and, declining to retain him as a servant about her person, she assigned him a station which she thought best suited with his appearance, in her kitchen, and commanded the officers of her household to enter him in their books as her under-scullion.

Neither the disappointment which he had met with, nor the sordid employment to which he was destined, affected the spirit of Lully: in the moments of his leisure from the kitchen he used to scrape upon a scurvy fiddle, which the strong propensity that impelled him to music made him contrive to procure. A person about the court, the Count de Nogent, as it is said, happened to hear him, and informed the princess that her scullion had both talents and a hand. She thereupon employed a master to teach him the violin; and Lully in a few months became so good a proficient, that he was sent for up to the chamber from whence his figure had before banished him; and now behold him in the rank of musicians. But an unlucky accident, and his own indiscretion, occasioned his discharge from her service. The following stanza of Bardou will explain it.

Mon cœur outré de déplaîsirs,  
Etoit se gros de ses sôûpîrs;  
Voyant vôtre cœur si farouche :

Que l'un d'eux se voyant réduit  
A ne pas sortir par la bouche,  
Sortit par un autre conduit.

A sigh of this nature, which had escaped his mistress in her private closet, was very plainly heard by Lully in his chamber, and he was foolish enough not only to mention it, but to set to music the verses above quoted, which had been scribbled on the occasion, and was very deservedly dismissed for his pains.

The lady did not follow her repentment, and Lully found means to get himself entered among the king's violins: some say that at first he was only their boy, that carried their instruments; be that as it may, he plied his studies so closely, that in a little time he became able to compose; and some of his airs being noticed by the king, he called for the author, and was so struck with his performance of them on the violin, on which instrument Lully was now become a master, that he created a new band, called *Les petits Violons*, and placed him at the head of it; and under his direction it soon surpassed the famous band of twenty-four, till then the most celebrated in Europe. This was about the year 1660, at which time the favourite entertainments at the French court, were representations of the dramatic kind, called *Ballets*; these consisted of dancing, intermixed with action, and speaking in recitative; and to many of them Lully composed the music.

Entertainments of this kind suited not those ideas of grandeur and magnificence that filled the mind of the king: an academy had been established at Venice for the performance of operas, and Lewis determined to have one in France that should if possible exceed it. Cardinal Mazarine encouraged this disposition; accordingly in the year 1669 the king granted to the Abbé Perrin, master of the ceremonies to Philip duke of Orleans, a privilege for the purpose of conducting an opera, to be performed in the French language, but after the model of that at Venice.

Perrin had a talent for poetry; he immediately engaged with Cambrert, the organist of St. Honoré; this person had been sur-intendant de la musique to the queen mother, Ann of Austria, and the Marquis de Sourdeac, and was esteemed the best musician in France: the fruit of their joint labours was the opera of *Pomone*, which was performed in March, 1670, with universal applause; but

Lully



Lully having by this time gotten possession of the public, and indeed of the king's ear, and having been appointed *Sur-intendant de la musique de la chambre du Roy*, he soon found means to make the situation of Cambert so very uneasy, that he was glad for a consideration in money, backed with the injunctions of his sovereign to quit it, and Lully was immediately appointed to fill his place \*. Upon this Lully associated himself with Quinault, who was appointed to write the operas : and being now become composer and joint director of the opera, he did not only detach himself from the former band, and instituted one of his own, but he determined on the building a new theatre near the Luxembourg palace, and in a short time accomplished it, agreeable to a design of Vigarini, an Italian architect.

The first musical performance in this new erected theatre was in the month of November in the same year, 1670, of an entertainment consisting of a variety of detached pieces, included under the title of *Le Combat de l'Amour & de Bacchus*.

From the day that the king made him *superintendant* of his music Lully neglected the violin so much, that he even had not one in his house : whether it was vanity that made him put away from his sight an instrument that could not but recall to his remembrance his employment in her highness's kitchen ; or whether his attachment to his studies, and the duties of his station, and the obligation he was under to gratify the call for new compositions, induced him to free himself from his subjection to an instrument that requires assiduity and unremitting practice, it is difficult to determine : be this as it will, his performance on the violin, even in this state of diffidence, was so excellent as to attract the admiration of all who heard him ; though

\* Cambert retired to England in 1672, and was favoured by Charles II. he performed his *Pomone* here, but with indifferent success ; and died with grief, as it is said, in 1677. His death is thus accounted for by Bourdelot, ' Mais l'envie, qui est inséparable du métier, lui abregea les jours. Les Anglois ne trouvent pas bon qu'un étranger se mêle de leur plaisir & de les instruire. Le pauvre garçon mourut là un peu plutôt qu'il ne seroit mort ailleurs.' *Hist. de la Musique et de ses Effets*, tom. III. pag. 164. A modest reflexion in the mouth of a man whose country has produced fewer good musicians than any in Europe.

Perhaps one reason of the dislike of the English to Cambert's *Pomone*, was that the opera was a kind of entertainment to which they had not been accustomed ; another might be that the levity of the French musical drama is but ill suited to the taste of such as have a relish for harmony. The operas of Lully consist of recitatives, short airs, chiefly gavots, minuets, and courants, set to words ; and chorusses in counterpoint, with entrées, and splendid dances, and a great variety of scenery ; and, in short, were such entertainments as none but a Frenchman could sit to hear, and it was never pretended that those of Cambert were at all better.

it must be confessed, that after he was appointed to the direction of the opera, these were very few ; his usual answer, even to such persons of rank about the court, as requested to hear from him an air on the violin, being, that he looked upon himself as engaged to acknowledge only one master, the Marshal de Grammont, who alone had the power to make him play from time to time upon it. This nobleman had a servant named La Lande, whom he afterwards made his valet, and who became one of the best performers on the violin of any in Europe ; one day at the end of a meal the Marshal desired Lully to hear his valet, and give him a few instructions ; La Lande came and played, and, without doubt, to the best of his power, but Lully, more attentive to his defects than his excellencies, whenever he erred would snatch the instrument out of his hand, and, under the notion of teaching him, would indulge the enthusiastic spirit that at the instant seized him, and play on it sometimes for three hours, and at length become so enraptured with the music, as to lay down the instrument with regret \*.

On the other hand, to the guitar, a trifling instrument, Lully retained throughout his life such a propensity, that for his amusement he resorted to it voluntarily ; and to perform on it, even before strangers, needed no incentive. The reason of this seeming perverseness of temper is thus accounted for : the guitar is an instrument of small estimation among persons skilled in music, the power of performing on it is attained without much difficulty ; and, so far as regards the reputation of the performer, it is of small moment whether he plays very well on it ; but the performance on the violin is a delicate and an arduous energy ; this Lully knew, and he set too high a value on the reputation he had acquired when in constant practice, to risque the losing it.

In the year 1686 the king was seized with an indisposition that threatened his life, but, recovering from it, Lully was required to compose a Te Deum for the celebration of so providential an event ; accordingly he did compose one, which is not more remarkable for its excellence than for the unhappy accident that attended the performance of it. He had neglected nothing in the composition of the music, and the preparations for the execution of it ; and, the better

\* Many stories of the like kind are related of Geminiani, whose temper was such as renders them credible.

to demonstrate his zeal, he himself beat the time : with the cane he used for this purpose he struck himself in the heat of action, a blow upon the end of his foot ; this caused a small blister to arise thereon, which encreasing, Monf. Alliot, his physician, advised him immediately to have his little toe cut off, and, after a delay of some days, the foot, and at length the whole limb : at this juncture an adventurer in physic presented himself, who hardily offered to cure the patient without an amputation. The family of Vendome, who loved Lully, promised this quack two thousand pistoles in case he should accomplish the cure ; but this act of beneficence, and the efforts of the empiric were in vain. Lully died on the twenty-second day of March, 1687, and was interred in the church of the discalceat Augustines at Paris, where a fine monument for him is yet remaining. His wife was the daughter of Michael Lambert, an excellent performer on the lute, and composer and Maître de la Musique de la Chambre du Roy. He had by her, living at his decease, three sons and three daughters.

A story is related of a conversation between Lully and his confessor in his last illness, which proves the archness of the one, and the folly of the other, to this purpose : for some years before the accident that occasioned his illness, Lully had been closely engaged in composing for the opera ; the priest took occasion from hence to insinuate, that unless, as a testimony of his sincere repentance for all the errors of his past life he would throw the last of his compositions into the fire, he must expect no absolution. Lully at first would have excused himself, but after some opposition he acquiesced ; and pointing to a drawer wherein the draft of Achilles and Polixenes lay, it was taken out and burnt, and the confessor went away satisfied. Lully grew better, and was thought to be out of danger. One of the young princes, who loved Lully and his works, came to see him ; and ‘ What Baptiste,’ says he to him, ‘ have you thrown your opera into the fire ? you were a fool for giving credit thus to a dreaming Janfenist, and burning good music.’ ‘ Hush, hush, my Lord,’ answered Lully in a whisper, ‘ I knew very well what I was about, I have a fair copy of it.’ Unhappily this ill-timed pleasantry was followed by a relapse ; the gangrene increased, and the prospect of inevitable death threw him into such pangs of remorse, that he submitted to be laid upon a heap of ashes, with a cord about

his neck. In this situation he expressed a deep sense of his late transgression; and, being replaced in his bed, he, farther to expiate his offence, sung, to an air of his own composing, the following words:

*Il faut mourir pécheur il faut mourir.*

With respect to his person, Lully was of a thicker and shorter make than his prints represent; in other respects they sufficiently resemble him. His countenance was lively and singular, but by no means noble; his complexion was black, eyes small, nose big, and mouth large and prominent; and his sight was so short, that he could hardly distinguish the features of those whom he conversed with. In his temper there was a mixture of dignity and gentleness; and it must be said to his praise that he behaved without pride or haughtiness to the lowest musician; and yet he had less of what is generally denominated politeness in his manner, than was to be expected from a man who had lived a long time in a refined court. He had the gaiety of a Frenchman, with a little of the libertine, as far as regards wine and food, and no farther; for it was never known that he had any criminal connexion with women; but he was so far from being without a tincture of avarice, that in some instances it is said he was sordid; and that this disposition moved him to fall out with Fontaine, whom he contrived to curtail of his pay because he had inserted in an opera some words that Lully disliked. This at least must be allowed, that he knew the value of wealth, for it is said that he left behind him in ready money the sum of six hundred and thirty thousand livres.

The courtiers called Lully a miser, not because he did not often entertain them, but because he entertained them without profusion; the excuse he made was that of a man of sense: he declared he would not imitate those who prepare costly banquets for noblemen, and are laughed at by them for their pains. He had a vivacity fertile in fables of original wit, and told a story with admirable humour. These are the particulars of his life and general character, it now remains to speak of him as a musician.

At the time when Lully was placed at the head of the little band of violins, not half the musicians in France were able to play at sight: he was accounted an excellent master that could play thorough-bass on the harpsichord or theorbo in accompaniment to a scholar;

scholar; and, with respect to composition, nothing can be conceived more inartificial than the sonatas and airs for violins of that time. The treble part contained the whole of the melody; the bass and the interior part were mere accompaniment, and the whole was a gross and fullen counterpoint. The combinations of sounds then allowed of were too few to admit of sufficient variety; and the art of preparing and resolving discords was a secret too precious to be communicated. In every of these respects did Lully improve the music of France; farther in his overtures he introduced fugues, and in chorusses he first made use of the side and kettle-drum.

To speak of his style is a matter of some difficulty. He quitted Italy before he was old enough to receive any impressions either of melody or harmony, so that his cannot be said to be the style of the Italians; nor could it be that of the French, for at the time of his arrival at Paris there was among them no style at all; in short, his style was his own, original, self-formed, and derived from no other source than the copious fountain of his own invention.

After the account above given, it would be needless to mention that the compositions of Lully were chiefly operas, and other dramatic entertainments: these, though excellent in their kind, would give but little pleasure at this day, the airs being very short, formed of regular measures, and too frequently interrupted by the recitatives; the reason whereof is, that Lewis XIV. was very fond of dancing, and had no taste for any music but airs, in the composition whereof a stated and precise number of bars was the chief rule to be observed; of harmony, or fine melody, or of the relation between poetry and music, he seems to have had no conception\*. The following composition, taken from his *Roland*, may serve as a specimen of the style of Lully's opera airs.

\* In a contest between Battista, a scholar of Corelli, and one of the French band, an ordinary performer, Lewis preferred an air in *Cadmus*, an opera of Lully, and none of his best, to a solo, probably of Corelli, played by the former, saying, 'Voilà mon goût, à moi: Voilà mon goût.' Hist. Mus. et ses Effets, tom III. page 321. And it is said of Lully, that to comply with the taste of his master, he laboured as much in composing the dances as the airs of his operas. Ib. 209.

11

ROLAND, courez aux armes, aux ar - - mes, courez aux armes, Que la Gloire a de charmes! Que la Gloire a de charmes! L'Amour de ses divins ap - pas Fait vivre au delà du trépas, L'Amour de ses divins ap - pas Fait vivre au de - là du trépas, Roland, courez aux armes, aux ar - - mes, courez aux armes; Que la Gloire a de charmes! Que la Gloire a de charmes!

JEAN BAPTISTE LULLY.

The merit of Lully is therefore to be judged of by his overtures, and works of a more serious nature than his operas. Some motets of his are extant, though not in print; and Monsr. Perrault, in his account of Lully among the *Eloges Historiques*, mentions a *Tenebræ* \* of his, which at the performance of that solemn service, of which it is a part, excited such an universal approbation, that, for the merit of having composed it, the king was prevailed on to appoint him *Sur-Intendant* of his music, and to confer on him some honours that seem to be little more than titular †.

His operas and other compositions for the theatre were from time to time printed in folio, in a fine character, as they were performed; the following is the list which the authors of the *Nouveau Dictionnaire Historique-Portatif* have given of them, viz. *Cadmus*, *Alceste*, *Thésée*, *Atys*, *Psyche*, *Bellerophon*, *Proserpine*, *Perfée*, *Phaëton*, *Amadis*, *Roland*, *Armide*, these are tragedies in five acts. *Les Fêtes de l'Amour & de Bacchus*, *Acis & Galathée*, pastorals in three acts; *Le Carnaval*, a masque with entrées; *Le Triomphe de l'Amour*, a ballet with entrées; *L'Idyle de la Paix*, & *L'Eglogue de Versailles*, and *Le Temple de la Paix*, a ballet with entrées. He also composed the music to some of the comedies of Moliere, particularly *l'Amour Médecin*, *Pourceaugnac*, and *Le Bourgeois Gentilhomme*, in which latter he performed the part of the *Mufti* with great applause.

He composed also Symphonies for violins in three parts, but it does not appear that they were ever published. One observation more respecting this extraordinary person shall conclude the account of him. Lully may be said to have been the inventor of that species of instrumental composition, the *Overture*; more particularly that spirited movement the *Largo*, which is the general introduction to the fugue ‡; for though it may be said that the symphonies and preludes of *Carissimi*, *Colonna*, *Bassani*, and others, are in effect overtures,

\* An office in the Romish church, celebrated about four or five in the afternoon, on Maundy-Thurslay, Good Friday, and other solemn days, to commemorate the darkness that overspread the face of the earth at the time of the crucifixion.

† In the titles of his operas he is stiled *Escuyer*, *Conseiller*, *Secrétaire du Roy*, *Maïson Couronne de France & de ses Finances*; et *Sur-Intendant de la Musique de sa Chambre*.

‡ It is said that the overtures of Lully were in such esteem, that they are to be found prefixed to many manuscript copies of Italian operas; and Mattheson asserts that Mr. Handel in the composition of his overtures professed to imitate those of Lully. And indeed whoever will make the comparison, will find good reason to be of that opinion. Those to the operas of *Théus*, *Alexander*, *Muzio Scévola*, and *Ariodante* are much in his cast; and this may be remarked of the fugues in the overtures of Lully, that they are generally in the time of six crotchets in a bar, equally divided by the *Tactus* or beat.

yet the difference between them and those of Lully is apparent; the former were compositions of the mild and placid kind, and stole upon the affections insensibly; the latter are animated, and full of that energy which compels attention.

## C H A P. X.

**W**OLFGANG CASPAR PRINTZ, was born the tenth day of October, 1664, at Weildthurn, a small city situate in the Upper Palatinate, on the frontiers of Bohemia, where his father was a principal magistrate, and a receiver of the public revenues, until, on account of his religion, he quitted that station, and removed to Vohenstraus, a small town in the territory of Furstenburg. Discovering an inclination to music, Printz was committed to the tuition of Wilhelm Stockel, a celebrated organist from Nuremburg, by whom he was taught the elements of the science, and the principles of composition. For his master on the Clavier or harpsichord and the violin he had Andrew Paul Vander Heyd, a Bohemian; and having finished his exercises under these persons, he frequented the school at Weyden from the year 1655 to the year 1659, having for his instructor on the harpsichord John Conrad Mertz, an organist, and a skilful composer; and on certain wind instruments John George Schober, after which he went to the university at Altdorff, where he continued till the year 1661.

Anno 1662, about Easter, having been recommended by Francesco Sami, a musician from Perugia, to Count Promnitz at Dresden, he was engaged in his service as music-director and court composer. With this nobleman, then a captain of foot in the Imperial service, he travelled through Silesia, Moravia, and Austria, and was with him at the encampment near Altenburg, in the month of June, 1663; from which, the Count being taken with a dangerous illness, Printz departed in October in the same year, and arrived at Sorau, a town in the circle of Upper Saxony.

Upon the decease of Count Promnitz, Printz was invited to the office of chanter in the church of a town named Triebel, where he married; but, after a year's continuance in that employment, being called to the same office in the church at Sorau, he entered upon it at Whitsuntide, 1665. In the year 1682 he was appointed to the direction



rection of the choir of the same church ; and, as it is supposed, continued in that station till the time of his death.

The works of this author are many, and are enumerated by Walther in his Lexicon. Among them is a history of music, published at Dresden, in quarto, in the year 1690, with the title of *Historische Beschreibung der edelen Sing- und Kling-Kunst*, of which it may be expected some account should here be given.

It is written in chronological order ; the author begins his history with the invention of the harp and organ by Jubal, founding his relation on the authority of the holy scriptures, and those testimonies respecting the ancient Jewish musicians, which Kircher has collected from the rabbinical writers. He is very exact in his delineations of the Hebrew instruments, which for the most part are taken from Johannes Schütterus, the author of *Collectaneis Philologicis*. For want of better materials he adopts the fictions of the poets in the stories by them related of Orpheus, Amphion, and Arion. He relates the invention of the Mercurian Lyre from Nicomachus, Boetius, and other writers ; and continues the succession of Greek musicians in short extracts from a variety of authors, nearly down to the Christian æra. He then, from Eusebius, Theodoret, Sozomen, and other ecclesiastical writers, explains the practice of antiphonal singing introduced among the primitive Christians by Flavianus and Diodorus ; and, from other authorities, the final establishment of church-music by St. Ambrose and St. Gregory. He speaks of the invention of the organ, and the introduction of that instrument into the church-service by pope Vitalianus ; and celebrates Bede and Rabanus Maurus among the most eminent musicians of their time.

He dates the invention of music in consonance from the year 940, and with great formality of circumstance ascribes it to St. Dunstan, archbishop of Canterbury. The following is a translation of the author's own words. ' In the year of Christ 940, Dunstan, otherwise ' Dunstaphus, an Englishman, being very young, betook himself to ' the study of music, and thereby became of immortal memory. He ' was the first that composed songs in different parts, namely, Bass, ' Tenor, Discant, and Vagant or Alt.' A little farther on in his work he is somewhat more particular. He says that in the time of Dunstan the method of notation was by points placed on lines, of which method he gives a specimen, the same with that herein before inserted.

vol.

vol. I. page 429, from Galilei. He says that at this time the music of the church was very simple, and that Dunstan was the first that found out the harmony of four different voices, though he proceeded no farther in it than the *Contrapunctus Simplex*. But that it was not till some years after this invention that the practice of singing in consonance became general \*.

The rest of his book contains a brief deduction of the history of the science, and a particular enumeration of such persons as have excelled in it, down to his own time; concluding with an account of himself and his studies, from which the foregoing particulars of his life are taken. Printz appears to have been a very able man in his profession,

\* Printz professes to have taken the above account of the invention of music in consonance from one or both of the authors cited by him, namely, David Chytræus, and Conrad Dieterich; nevertheless Walther, who appears to have been very well acquainted with Printz's writings, seems to give very little credit to this relation; for he cites a book written by Salomon Van Til, entitled *Sing-Dicht-und Spiel-Kunst*, page 125, wherein it is said that the invention of music in consonance is of an older date than the time of St. Dunstan, though he admits that Dunstan might have introduced it among his countrymen.

The truth of the above relation is at this day so little questioned, that the modern writers on music seem generally agreed to acquiesce in it. Francis Lustig of Groningen and

Marpourg of Berlin, have expressly asserted that St. Dunstan was the inventor of Counterpoint, the one in a treatise entitled *Musik Kunde*, the other in a book printed in quarto at Berlin in 1766, entitled *Traité de la Fugue et du Contrepoint*, part II. sect. 7. But upon a careful enquiry after the evidence of the fact, there appears none to support it; on the contrary, the relation involves in it a series of the grossest blunders, as shall here be demonstrated.

In the year 1613, one Johannes Nucius, an ecclesiastic of Gorlitz in Lusatia, published a book with the title of *Musices Poeticae*, five de Compositione Cantus Præceptiones absolutissimæ, wherein, on what authority we know not, he asserts that John of Dunstable, of whom an account is given vol. II. page 298, was the inventor of musical composition. His words are an answer to the question, 'Quem dicimus Poeticum Musicum?' and are these: 'Qui non solum præcepta musicæ apprime intelligit, et juxta ea rectè ac benè modulatur, sed qui proprij ingenij penetralia tentans, novas cantilenas eudit et flexibiles sonos pio verborum pondere textibus aptat. Talem artificem Gæareanus Symphonetæ appellatione describit. Sicut Phonasci nomine cantorem insinuat. Porro tales artifices clauerunt, primum circa annum Christi 1400 aut eertè paulò post. Dunstapli Anglus à quo primum figuralem musicam inventam tradunt.' *Mus. Poet. cap. I.*

It is extremely difficult to find out any sense in which the above relation can be said to be true; for if by the term *Figuralem musicam* we are to understand, as all men do, the *Cantus figuratus* or *mensurable music*, it is certain that that was in use some centuries before the time of John of Dunstable: if it be taken for music in consonance, the invention of that, though at this time it is impossible to fix precisely the æra of it, is at least as ancient as the time of Bede, who makes use of the word *Discantus*. See page 188.

But taking the relation of Nucius for true, it refers to John of Dunstable, who flourished about the year 1400, whereas his invention or improvement, whatever it was, is by Printz, Lustig, and Marpourg, the two last of whom are now living, ascribed to Dunstan, who died about the year 1000.

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and to have bestowed great pains in the compilation of this work, the brevity of which is its only fault. Walther says the author had written it also in Latin, but that he did not live to publish it in that language.

Mattheson, in his *Forkstehendes Orchester*, page 242, relates that during the last illness of Printz he wrote a book entitled *De Instrumentis in toto Orbe musicis*; and Walther adds that he died on his birth-day, viz. the tenth of October, in the year 1717.

JOHANN CHRISTOPHER DENNER is celebrated for his exquisite skill and ingenuity in the construction of flutes, and other instruments of the like kind; he was born at Leipzig on the thirteenth day of August, 1655; and at the age of eight years was taken to Nuremberg, in which city his father, a common turner in wood, had then lately chose to settle with his family. After a very few years stay there, the younger Denner, having been instructed like other boys of his age, in the rudiments of music, betook himself to his father's trade, and in particular to the fabricating of flutes, hautboys, and other wind instruments, which, by the help of a nice ear, added to the skill he had acquired in music, and the proficiency he had attained to in playing on them, he tuned so exquisitely, that his instruments were sought for from all parts. He is said to have greatly improved the Chalumeau, an instrument resembling the hautboy, and described by Mersennus and Kircher; and to have been the original inventor of another instrument, which neither of them do so much as mention, namely, the Clarinet. He died on the twentieth day of April, 1707, leaving behind him two sons, who followed the business of their father, and, like him, were excellent performers on most of the instruments that they professed to make\*.

A son of one of these Denners betook himself to painting, and became remarkable for the singularity of his style. His studies were only heads, and those in general of old persons; his colouring was very fine, and his portraits were so close a copy, that he represented the defects and decays of nature, and even the ravages of disease in the human countenance. His pictures were so elaborate, and of consequence his price so high, that few, without the hope of a more fa-

\* It is somewhat remarkable that many excellent performers on such wind instruments as the flute and hautboy, have also been makers of them. Denner, Le Vacher, and Ogilet, so much celebrated by Mersennus, are instances of this; to whom may be added Meuschel of Nuremberg, a maker of trumpets.

vourable likeness than it was his practice to paint, would choose to fit to him. About the year 1745 a portrait of his, the head of an old man, was exhibited to public view in London, at the rate of half a crown each person, and many resorted to see it. Notwithstanding his ill success, a disciple of Denner, one Vander Smitten, ventured to pursue the same course of study, and practised the same style of painting. Trusting to the propensity which, as he had been told, the English have to favour foreigners, he came over to England, and took lodgings in St. Martin's lane, London; his paintings on canvas were like enamel, but he had no idea of grace or elegance; and meeting with but little encouragement, after a short stay, he left this country.

ALESSANDRO STRADELLA, one of the greatest Italian musicians in his time, flourished about the middle of the seventeenth century; he was both a very fine singer and an exquisite performer on the harp, an instrument in which he greatly delighted; over and above which qualifications, he possessed a talent for vocal composition, sufficient alone to have rendered him famous to all posterity. He was for some time composer to the opera at Venice, under an appointment of the magistrates of that republic, and frequently sang on the stage, cantatas and other of his own compositions, accompanying himself on the harp.

His character as a musician was so high at Venice, that all who were desirous of excelling in the science were solicitous to become his pupils. Among the many whom he had the instruction of, was one, a young lady of a noble family of Rome, named Hortensia, who, notwithstanding her illustrious descent, submitted to live in a criminal intimacy with a Venetian nobleman. The frequent access of Stradella to this lady, and the many opportunities he had of being alone with her, produced in them both such an affection for each other, that they agreed to go off together for Rome. In consequence of this resolution they embarked in a very fine night, and by the favour of the wind effected their escape.

Upon the discovery of the lady's flight, the Venetian had recourse to the usual method in that country of obtaining satisfaction for real or supposed injuries; he dispatched two assassins, with instructions to murder both Stradella and the lady, giving them a sum of money in hand, and a promise of a larger if they succeeded in the attempt. Being arrived at Naples, the assassins received intelligence that those whom

whom they were in pursuit of were at Rome, where the lady passed for the wife of Stradella. Upon this they, determined to execute their commission, wrote to their employer, requesting letters of recommendation to the Venetian ambassador at Rome, in order to secure an asylum for them to fly to, as soon as the deed should be perpetrated.

Upon the receipt of letters for this purpose, the assassins made the best of their way towards Rome; and being arrived there, they learned that on the morrow, at five in the evening, Stradella was to give an oratorio in the church of San Giovanni Laterano. They failed not to be present at the performance, and had concerted to follow Stradella and his mistress out of the church, and, seizing a convenient opportunity, to make the blow. The performance was now begun, and these men had nothing to do but to watch the motions of Stradella, and attend to the music, which they had scarce begun to hear, before the suggestions of humanity began to operate upon their minds; they were seized with remorse, and reflected with horror on the thought of depriving of his life a man capable of giving to his auditors such pleasure as they had but just then felt. In short, they desisted from their purpose, and determined, instead of taking away his life, to exert their endeavours for the preservation of it; they waited for his coming out of the church, and courteously addressing him and the lady, who was by his side, first returned him thanks for the pleasure they had received at hearing his music, and informed them both of the errand they had been sent upon; expatiating upon the irresistible charms, which of savages had made them men, and had rendered it impossible for them to effect their execrable purpose; and concluded with their earnest advice that Stradella and the lady should both depart from Rome the next day, themselves promising to deceive their employer, and forego the remainder part of their reward, by making him believe that Stradella and his lady had quitted Rome on the morning of their arrival.

Having thus escaped the malice of their enemy, the two lovers took an immediate resolution to fly for safety to Turin, and soon arrived there. The assassins being returned to Venice, reported to their employer that Stradella and Hortensia had fled from Rome, and taken shelter in the city of Turin, a place where the laws were very severe, and which, excepting the houses of ambassadors, afforded no protection for murderers; they represented to him the difficulty of

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getting these two persons assassinated, and, for their own parts, notwithstanding their engagements, declined the enterprize. This disappointment, instead of allaying, served but to sharpen the resentment of the Venetian: he had found means to attach to his interest the father of Hortensia, and, by various arguments, to inspire him with a resolution to become the murderer of his own daughter. With this old man, no less malevolent and vindictive than himself, the Venetian associated two ruffians, and dispatched them all three to Turin, fully inspired with a resolution of stabbing Stradella and the old man's daughter wherever they found them. The Venetian also furnished them with letters from *Monf. l'Abbé de Estrades*, then ambassador of France at Venice, addressed to the *Marquis of Villars*, the French ambassador at Turin. The purport of these letters was a recommendation of the bearers of them, who were therein represented to be merchants, to the protection of the ambassador, if at any time they should stand in need of it.

The duchess of Savoy was at that time regent; and she having been informed of the arrival of Stradella and Hortensia, and the occasion of their precipitate flight from Rome; and knowing the vindictive temper of the Venetians, placed the lady in a convent, and retained Stradella in her palace as her principal musician. In a situation of such security as this seemed to be, Stradella's fears for the safety of himself and his mistress began to abate, till one evening, walking for the air upon the ramparts of the city, he was set upon by the three assassins abovementioned, that is to say, the father of Hortensia, and the two ruffians, who each gave him a stab with a dagger in the breast, and immediately betook themselves to the house of the French ambassador as to a sanctuary.

The attack on Stradella having been made in the sight of numbers of people, who were walking in the same place, occasioned an uproar in the city, which soon reached the ears of the duchess: she ordered the gates to be shut, and diligent search to be made for the three assassins; and being informed that they had taken refuge in the house of the French ambassador, she went to demand them. The ambassador insisting on the privileges which those of his function claimed from the law of nations, refused to deliver them up; he nevertheless wrote to the *Abbé de Estrades* to know the reason of the attack upon Stradella, and was informed by the *Abbé* that  
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he had been surprized into a recommendation of the three men by one of the most powerful of the Venetian nobility. In the interim Stradella was cured of his wounds, and the Marquis de Villars, to make short of the question about privilege, and the rights of embassadors, suffered the assassins to escape.

From this time, finding himself disappointed of his revenge, but not the least abated in his ardour to accomplish it, this implacable Venetian contented himself with setting spies to watch the motions of Stradella. A year was elapsed after the cure of his wounds; no fresh disturbance had been given to him, and he thought himself secure from any further attempts on his life. The duchess regent, who was concerned for the honour of her sex, and the happiness of two persons who had suffered so much, and seemed to have been born for each other, joined the hands of Stradella and his beloved Hortensia, and they were married. After the ceremony Stradella and his wife having a desire to visit the port of Genoa, went thither with a resolution to return to Turin: the assassins having intelligence of their departure, followed them close at their heels. Stradella and his wife it is true reached Genoa, but the morning after their arrival these three execrable villains, rushed into their chamber, and stabbed each to the heart. The murderers had taken care to secure a bark which lay in the port; to this they retreated, and made their escape from justice, and were never heard of more.

Mr. Wanley, who in the Catalogue of the Harleian manuscripts, No. 1272, has given a short account of Stradella, says that the lover of this lady, whom he calls the Baroness or Countess, was the heir of either the Cornaro or Colonna family; and that after the murder of Stradella, which he says was in the year 1670, she was sent to France by the then king; and that she had been heard to sing both in Italy and France by a friend of Mr. Wanley, Mr. Berenclow, who said she was a perfect mistress of the best manner, for which, with her, he only admired Cornelio Galli, and the two eunuchs, Tosi and Sifacio \*.

\* This Mr. Berenclow was a musician of some eminence in queen Anne's reign, and the son of a Dr. Bernard Martin Berenclow, of whom Mr. Wanley, in the Harleian Catalogue, No. 1265. 19, gives the following account: ' Dr. Berenclow was born in the duchy of Holftein near Toninghen; his mother was a Berchem, a family sufficiently eminent both in the Upper and Nether Germany. He married Katherine, one of the daughters of Mr. Lancir, clerk of the closet to king Charles the First. He was professor of physic in the university of Padua, and practised with success and reputation in Italy, France, Germany, Holland, Flanders, and England. And, notwithstanding his

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The truth of this relation is very questionable: in the above account, taken from a French writer, *Monf. Bourdelot*, author of the *Histoire de la Musique et de ses Effets*, it is said that, in full gratification of the malice of their enemy, both *Stradella* and the lady were murdered. There was about that time a lady, but a German, as is supposed; a fine singer, who sung in the operas abroad, and even at London \*, known by no other name than the *Baroness*; and it is not improbable that *Mr. Berencloew* might be deceived into an opinion that she was the relict of *Stradella*.

The same person says that when the report of *Stradella's* assassination reached the ears of *Purcell*, and he was informed jealousy was the motive to it, he lamented his fate exceedingly; and, in regard of his great merit as a musician, said he could have forgiven him any injury in that kind; which, adds the relator, 'those who remember how lovingly *Mr. Purcell* lived with his wife, or rather what a 'loving wife she proved to him, may understand without farther 'explication.'

It may be questioned whether any of the compositions of *Stradella* were ever published; *Walther* has given no catalogue of them, nor has any been met with in the accounts of him by other writers. Many of his pieces in manuscript are in the library of the Academy of ancient Music, particularly an oratorio entitled *San Giovanni Battista*, and sundry madrigals, among which is a very fine one for five voices, to the words '*Clori son fido amante*,' &c.

\* frequent journeys and removals, died rich in ready money, jewels, plate, pictures, drawings, &c. of great price and curiosity; which his widow, notwithstanding (by true pains taking) made a shift to overcome, and utterly squander away in about five years after his decease.

*CORNELIO GALLI* was a native of *Lucca*, and one of the gentlemen of the chapel to *Catherina*, the consort of *Charles II.* He is said to have first introduced a fine manner of singing into England. Vide *Harleian Catalogue*, No. 1264.

*PIER-FRANCESCO TOSI* was an Italian by birth, but travelled much, and resided at different times at most of the courts in Europe. He was in England in the several reigns of king *James*, king *William*, and king *George I.* and was patronized by the earl of *Peterborough*. He lived to the age of fourscore; and, besides sundry elegant cantatas, was the author of a tract entitled '*Opinioni de' Cantori antiche e moderna, o sieno Osservazioni sopra il Canto figurato*, printed at *Bologna* in 1723, which *Mr. Galliard* translated into English, and published in 1743.

*SIFACIO*. The true name of this person is unknown: this, which he was generally called by, was given him on occasion of his performing the part of *Syphax* in an Italian opera. He was in England, and a singer in the chapel of king *James II.* but, returning to Italy, was assassinated.

\* She performed the part of *Lavinia* in the opera of *Camilla*, represented at *Drury-Lane* theatre in 1706, and that of *Eurilla*, in the *Triumph of Love*, at the *Hay-market*, some time after.



A

GENERAL HISTORY  
OF THE  
SCIENCE and PRACTICE  
OF  
MUSIC.

BOOK III. CHAP. I.

**G**IO. ANDREA ANGELINI BONTEMPI, a native of Perugia, was the author of a work entitled *Historia Musica*. He it seems was a practical musician; and, in the earlier part of his life, was chapel-master to the elector of Saxony. He was a man eminently learned in his profession, as appears by a tract of his writing, entitled *Nova quatuor Vocibus componendi methodus*, printed at Dresden in 1660; but the work by which he is best known is his *History of Music*, printed in folio at Perugia in 1695.

This book is divided into three parts, which are thus entitled, *Della Teorica, Della Pratica antica, Della Pratica moderna*, from whence it may be conjectured, that, in the judgment of the author, there could be no theory of the moderns properly so called. Each of these three titles is subdivided into two parts, so as renders it difficult to cite the book otherwise than by the pages.

Discourſing on muſic at large at the beginning of his work, Bon-tempi takes notice of that analytical diviſion of it by Ariſtides Quin-tilianus in his firſt book, and mentioned in a preceding page of this work; but this diviſion Bontempi ſeems here to reject, preferring the ſcholaſtic diviſion into mundane, humane, political, rythmical, me- trical, and harmonical muſic. The former however he ſeems to have adopted.

adopted, merely in compliance with the method of the Latin and Italian writers, for he hastens to the latter branch of his subdivision. On the subject of rythmical or metrical music he is very elaborate; and, with a view to reduce the precepts delivered by him into practice, he exhibits an oratorio written by himself, founded on the history of the life and martyrdom of St. Emilianus, bishop of Trevi, the poetry whereof is conformable to those metrical rules which the author endeavours to recommend. The History of Music begins with the title *Musica Harmonica*; and, after giving different etymologies of the word Music, Bontempi, from Boetius, Polydore Virgil, Alstedius, and other writers, ascribes to a variety of personages, deities, semi-deities, heroes, and others, the invention of the several instruments in use among the ancients.

The invention of the lyre by Mercury, the improvement of it by Terpander, with the formation of the *Systema maxima* by Pythagoras, are faithfully related by this author from Nicomachus, and other ancient writers; but here he fails not to mention that egregious mistake in the relation of the discovery of the consonances by means of hammers of different weights, which we have before noted; and having it seems seen the detection of this error in the writings of Galileo Galilei, he, prompted by curiosity, as he himself relates, made an experiment of chords distended by weights in the ratios of 12, 9, 8, 6, which, instead of consonances, produced irrational intervals\*.

After having treated largely on the music of the Greeks, and given the substance of what the several writers have said on the subject, he gives a very decisive opinion that the ancients were strangers to music in consonance, notwithstanding the assertion of Vincentio Galilei and others to the contrary†.

In the second division of his first part Bontempi continues to discourse on the theory of the ancients, in his explanation whereof he follows the division of Aristides Quintilianus, making music to consist of seven parts, that is to say, 1. sounds, 2. intervals, 3. the genera, 4. systems, 5. the tones or modes, 6. the mutations, 7. the *melopoeia*‡.

\* Page 54.

† Che gli Antichi cantassero in consonanza, come vuole il Galilei nel suo Discorso intorno all' Opere del Zarlino, è una favola de' Moderni, che senza Greca letteratura, cammina unitamente con l' altre.

‡ Page 83.

In the first subdivision of the second part, *Della Pratica antica*, he endeavours to explain the practice of the ancients by a commentary on some select passages of *Aristoxenus*, relating to the measure of intervals, and the constitution of the genera, and their colours or species.

He then takes occasion to celebrate *Virgilio Mazzochi*, maestro di cappella of the church of St. Pietro in Vaticano, and professor in the college or school instituted at Rome for the education of youth for the service of the papal chapel; and gives an account of their exercises and method of study. He says that one hour in a day is spent in the practice of difficult passages; another in the Trillo or shake; another in singing in the presence of the master, and before a looking-glass, in order to prevent bad habits, and distortions of the features, and to regulate the actions of the muscles; and that these are the exercises of the morning. In the afternoon he says a small portion of time is employed in the study of the theory of music; that one hour is given to the framing of counterpoints on a Canto fermo; that another is spent in hearing from the master, and committing to writing the precepts of counterpoint at large, or practical composition; and another in reading, as in the morning; and that the remainder of the day is devoted to the practice of the Clavicembalo, and the framing some composition, for instance, a psalm, a motet, a canzonet, or a song, best suited to the genius of the students. On those days on which they are permitted to go out of the college, he says the scholars are wont to sing at a certain place without the Porta Angelica, near the Mount of Marius, where is an echo, which, as it is pretended, returns the sounds of their voices in such a manner as to enable them to discover their defects in singing. At other times, says he, they resorted to the churches in Rome, and either assisted in the service, or attended to the performance of those excellent singers and musicians who flourished during the pontificate of Urban VIII. After which they returned to the school or college, and, making exercises on what they had heard, communicated them and their observations to their master, who in return, in lectures delivered and explained to them the precepts of science and practice\*.

He then proceeds to exhibit from *Franchinus*, or, as he calls him, *Gafforo*, and *Vanneo*, the constitution of the four ecclesiastical

\* Page 170.

tones of St. Ambrose, which he shews to be derived from the Dorian, Phrygian, Lydian, and Mixolydian modes of the ancient Greeks. After which he proceeds to relate that St. Gregory increased the number of the ecclesiastical tones to eight, by adding thereto four others, derived, as he says, from the Hypodorian, Hypophrygian, Hypolydian, and Hypermixolydian, distinguishing the eight ecclesiastical tones into authentic and plagal \*.

In the first subdivision of the third part, *Della Pratica Moderna*, he considers the practice of the moderns, founding it on the reformation of the scale by Guido Aretinus; of whose invention of a method of determining the place of the semitones in the diapason, by the use and application of the syllables, he has given a just account †.

The syllables of Guido, as they were invented solely for the purpose of assisting the voice in the discrimination between the tones and semitones, determine nothing as to the ratios or measures of those intervals; and it is obvious that a succession of tones precisely equal with the semitones, interposed in their natural order, had been productive of those inconveniencies, arising from a surd quantity in the constitution of the diatessaron, which it had been the endeavour of many writers to palliate, and which had given rise to that controversy between Zarlino and Galilei, whether the ditonic diatonic of Ptolemy, or rather of Pythagoras, or the intense or syntonous diatonic of the former was to be preferred.

To remedy this inconvenience, a system had been invented which divided the octave into thirteen sounds or chords, and twelve intervals, that is to say, semitones, of which Bontempi speaks to the following purpose: ‘ This was that sublime and memorable operation, which so improved the noble science of counterpoint; for a very skilful man, whose name, and even the age he lived in, is not known, having found that the diatessaron and diapente would admit of a small variation without offence to the ear, he reformed those intervals. Besides this he first interposed in the middle of each trachord the *Speffo Cromatico* ‡; and afterwards, at other distances, an interval never known before in the orders of tetrachords,

\* Page 172.

† 182, et seq.

‡ By the *Speffo Cromatico* Bontempi means the chromatic or double diesis, or, in other words, the lesser semitone, consisting of four commas, denoted by a double cross, which is the common sharp signature. Vide Brossard *Dict. de Musique*, *DIESIS*.

• marked

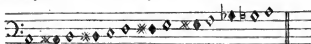
marked thus \*, or thus b, according as the modulation was either of the sharp or flat kind; thus he formed a system of sounds, separated from each other by the interval of a semitone, and thereby united the chromatic with the diatonic genus, and of the two formed one \*.

Bontempi has said that the name of the author of this last and great improvement of the musical system, as also the age in which he lived, are unknown, and refers to Polydore Virgil, lib. III. cap.

\* Page 186.

Broffard has given an account of this improvement, which, as it is much more full and satisfactory than that of Bontempi, is here inserted.

It being found that there was a chord placed between the Mese and Paramese of the ancients, or our A and B, which divided the interval of a tone, that was between them, into two semitones; it was thought that chords also might be added, as well between those that were at the like distance from each other, i. e. had a tone between them; the author of this improvement therefore not only inserted the B mol, as in Guido's system, but also the chromatic chords of the ancient scale, that is those which divide the tones major of each tetrachord into semitones; and this he did by raising the lowest chord a semitone, by means of a double diesis  $\sharp\sharp$ , which was placed immediately before the note so to be raised, or on the same degree with it after the cliff: again, it having been found that the tones minor terminating the tetrachords upwards, were no less capable of such division, he, by the help of the chromatic chords, divided them also; so that the octave then became composed of thirteen sounds and twelve intervals, eight whereof are diatonic or natural, distinguished by white notes thus  $\circ$ , and five chromatic thus, by black ones  $\bullet$  and the diesis prefixed. Dict. de Musique, voce SYSTEMA.



Broffard elsewhere observes, that in the several systems of the diatonic genus for which he refers to Bontempi, page 93, the tetrachord is composed of three intervals, that is to say, semitone, tone major, and tone minor; and that Ptolemy and Didymus, among all their reformations, taking it for granted that the tone minor was indivisible into semitones, interposed but one chromatic sound in the tetrachord, thereby dividing the tone major into semitones, the one major and the other minor, leaving the tone minor as they found it. But he says that it having afterwards been found necessary to divide the tone minor in like manner, and also to extend the diatessaron and contract the diapente, a very learned man, whose name is not mentioned in history, perceiving that the ear was not displeased if the fifth was a little diminished, that is, if it was not quite of so great an extent, found out an admirable temperament, which rendered the second tone of the fourth equal to the first, by giving the fourth a little greater extent than it naturally had from its mathematical form of 3, 4, which tone consequently admitted one chromatic chord, that divided it into two semitones. This system is called by the Italians *Systema Temperato*. He observes that by means of this addition of the chromatic chord the octave becomes divisible into twelve semitones, without any chasm in or between the two tetrachords that compose it; and also that thereby two of the genera, that is to say, the chromatic and diatonic, are brought into one system, which, for that reason, is by Bontempi and other of the Italian writers, called *Systema Participato*. Vide Broffard, voce TEMPERAMENTO.

xviii.

xviii. Polydore Virgil's book *De Inventoribus Rerum*, contains little more respecting music than a brief account of the invention of it, and of a few instruments, such as the harp, the organ, and the lyre; and it seemed strange that he who has mentioned in particular no one system, should take notice of the improvement of any; his work has therefore been recurred to, and all that he says on the subject is found to be contained in the following words: '*Multa insuper nouissimis temporibus instrumenta musica inuenta sunt, quorum autores iam in obliuionem uenerunt. Ex quibus propter suauitatem concentus omni admiratione & laude digna sunt illa, quæ organa nuncupant, ualde quidem ab illis dissimilia, quæ Dauid Iudæorum rex fecerat, quibus Leuitæ sacros hymnos concinerent, sicut nos his pariter canimus. Item alia id genus sunt, quæ monochordia clauicymbala uariq; nominantur, eorum tamen æque inuētores magno quidem suæ gloriæ damno in nocte densissima delitescunt* \*.'

In the second subdivision of the third part, della *Pratica Moderna*, Bontempi deduces the practice of counterpoint from the time of its supposed invention by Guido down to the time of Johannes de Muris, who lived about three hundred years after. Implicitly relying on Gaffurius, Vannco, and Kircher, he ascribes to De Muris the invention of the *Cantus Mensurabilis*, and says that it was adopted and improved by Prosdocius, Tintor, Franco, Caserta, Anselmo da Parma, and other contrapuntists. He says that in the original invention of counterpoint the sounds in consonance were distinguished in writing, by an opposition of note against note, but that by the introduction of the *Cantus Mensurabilis*, which was signified by certain characters, of dissimilar forms, that which was originally termed counterpoint assumed the name of *Canto figurato* †.

In treating on the science of counterpoint, this author, following the method of the Italians, divides it into five parts, namely, 1. the figures or characters used to denote the sounds and their measures; 2. the degrees of mode, time, and prolation, signified by their respective characters; 3. the proportions; 4. *Contrapunto semplice*; 5. *Contrapunto florido* ‡. In the discussion of each of these he is very accurate; and in his discourse on the last two heads delivers the precepts for the composition of a cantilena in consonance both in the

\* Polyd. Virgil. *De Invent. Rer. Lib. VIII.* Basil. apud Johan. Froben. 1511.

† Page 199.

‡ 205.

Contrapunto florido and the Contrapunto semplice, according to the practice of his time.

In the course of his work he celebrates two of his countrymen, namely, Lemme Rossi \* and Baldassare Ferri, both of Perugia; the former of these had written a treatise on music, from which Bontempi has given many copious extracts; the latter was a singer, of whom he gives a great character.

The *Historia Musica* of Bontempi is a work of some merit; but, to speak ingenuously, it seems little calculated for instruction; the author appears to have read a great deal on the subject of music; nevertheless it is apparent in many instances that the knowledge he had attained was not derived from the genuine source. That he had perused the Greek writers in the edition of Meibomius cannot be doubted, for he cites the book, though he has not adopted all the prejudices of the editor. But his great fault is a too ready acquiescence in the authorities of Franchinus, Steffano Vanneo, and Kircher in matters respecting the theory and practice of music among the moderns, under which comprehensive term he properly enough includes not only Guido, the inventor of the modern system, but St. Gregory and St. Ambrose, who, from the modes of the ancients, instituted for the purpose of religious worship, that formula of vocal melody comprized in the eight ecclesiastical tones. In a discourse on this important branch of musical history, it was requisite that the author should have recurred to original materials, such as are to be found in public repositories, not to say in Italy only, but in almost every city and university in Europe: the neglect of this method has led Bontempi to adopt the errors of former writers, who seem to have founded their reports on mere popular tradition, and to become the propagator of many errors, which, as a historian, it was his duty to detect and explode. To enumerate instances of this kind is an invidious office, but those contained in his relation of the invention of music in consonance by Guido, and of the *Cantus Mensurabilis* by Johannes de Muris, are of such importance, that they merit particular notice. With respect to the former assertion, there is not the least authority for it

\* LEMME ROSSI was an eminent mathematician and philosopher, and professor of the Greek language in the university or academy of Perugia. He appears to have been deeply skilled in the theory of music by the work above alluded to, which was published at Perugia in the year 1666, and is entitled \* *Systema Musica, ovvero Musica Speculativa, dove si spiegano i più celebri di tutti tre generi.*

either in the *Micrologus* or the *Argumentum novi Cantus inveniendi* of Guido, or in his epistle to his friend Michael of Pomposa; and, from the superficial account which he gives of Guido and his improvements, there is reason to think that Bontempi had never perused any of his writings; and as to the *Cantus Mensurabilis*, no one can read the relation of its invention by Franco of Liege, as given by the learned Benediſtines, the publishers of the *Histoire Literaire de la France*, but must conclude that the names De Muris, Prosdodimus, Tintor, Franco, Caferta, and Anselmo da Parma, are cited by rote from the margin of the *Practica Musica* of Franchinus, or rather from the *Systema Musica* of his compatriot Lemme Rossi, whose name occurs in almost every page of his work. Indeed it is easy to discover where the materials of this author failed him; for while he had the Latin version of the Greek writers on music lying before him, he was able to give an account of the original constitution of the lyre of Mercury, and of the names of the several persons who at different times increased the number of chords of which it consisted, from four to seven, as also of the subsequent extension of the system to fifteen chords, with other improvements; but no sooner does he dismiss these materials, than his narration is interrupted, and a chasm ensues, which he attempts to supply by citations from Alstedius and other chronological writers, the bare recorders of memorable events; and from materials so scanty as these we are not to wonder if he found himself unable to furnish many particulars respecting that history, the deduction whereof is the object of his work.

The invention of the several musical instruments in use among the moderns, and the successive improvements made in them at different periods, is surely a very essential part of musical history; and it would be but a weak answer to any one who should object that Bontempi is silent on this head, to say that a great deal to the purpose is to be found in the *Musurgia* of Ottomar Luscinius, the *Dialogo della Musica* of Vincentio Galilei, in the writings of Merſennus, the *Musurgia* of Kircher, and in the *History of Music* of Wolfgang Caspar Printz. And here it may be remarked, that an unjustifiable partiality for the country where the author was born distinguishes this work; for, among the moderns whom he has taken occasion to mention, the name of any musician not an Italian, scarcely occurs. In a word, the information contained in the *Historia Musica* of Bontempi is just sufficient to awaken that curiosity which it is the end of history to gratify.



gratify. In those who are ignorant of the subject it may excite approbation ; but that it falls short of affording satisfaction to a learned and curious enquirer, every one of that character must feel when he reads it.

LORENZO PENNA, of Bologna, a Carmelite monk, and a professor of music, was the author of a work entitled *Albori Musicale*, printed at Bologna in 1672, divided into three parts, the first treating of the elements or principles of the *Canto Figurato* ; the second on Counterpoint ; and in the third, of the precepts or rules, to use the author's own expression, '*per suonare l'Organo sopra la parte.*'

In this book, which is one of the best of those many on the subject written by Italians, and published after the year 1600, the scale of Guido, with the use of the syllables\* and the cliffs, and the nature of the mutations are explained in a very concise and intelligible manner, as are also the characters used in the *Cantus Mensurabilis*. Of the rules for counterpoint laid down by this author, little can be said other than that they are perfectly consistent with the laws of harmony. In the course of his directions for the composition of counterpoint, examples in notes are contained, teaching the student the use and application of various passages, with cautions for avoiding such as the rules of harmony prohibit.

Under the head of *Contrapunto Fugato* his directions are very concise and perspicuous. Of Canon he gives a variety of examples, both in *Partito* and in *Corpo*, with rules for the composition of canon in the unison, the second, the third major and minor, and so on to the diapason.

The third part is in effect a treatise on thorough-bass or the art of accompaniment, and is drawn from the works of Luzzasco Luzzaschi, Claudio Merula, Frescobaldi, and other celebrated organists of Italy.

The second part of the *Albori Musicale*, was published at Venice in the year 1678, but whether by the author or some one else does not appear. The publication of one part only of the three which the *Albori Musicale* contains, is perhaps to be accounted for by the circumstance of its utility to students in the musical faculty, an intimation whereof is given by the words '*Per li Studiosi,*' in the title-page of the second impression.

\* This author makes use of the syllable *do* instead of *ut*, and speaks of it as a modern practice in his time.



FRANCESCO FOGGIA

ROMANO,

COMPOSITORE.

FRANCESCO FOGGIA is celebrated as one of the most eminent of the Italian musicians of the last century. He was born about the year 1604, and was a disciple, and also the son in law of Paolo Agostino, as having married his daughter. Very early in his life, being distinguished for his skill in ecclesiastical harmony, he was appointed maestro di cappella of the church of San Giovanni Laterano in Rome. Kircher, in the *Musurgia*, lib. VII. cap. vi. page 614, has spoken of him in terms of high commendation. He was living in the year 1684, the year in which Antimo Liberati published his letter in answer to one of

of Ovidio Persapegi, in which is the following character of him—  
 \* essendo il sostegno, e 'l padre della musica, e della uera harmonia  
 \* ecclesiastica, come nelle stampe hà saputo far uedere, e sentire tanta  
 \* uarietà di stile, & in tutti far cognoscere il grande, l' erudito, il  
 \* nobile, il pulito, il facile, & il diletteuole, tanto al sapiente, quanto  
 \* all' ignorante; tutte cose, che difficilmente si trouano in un solo  
 \* huomo, che dourebbe esser' imitato da tutti i seguaci di buon gusto  
 \* della musica, come io hò cercato di fare colla mio debolezza, essen-  
 \* do stato sempre inuaghito, innamorato di quella nobilissima maniera  
 \* di concertare.'

ANDREAS LORENTE, of Alcala, organist of the principal church there, published, in the year 1673, a work in folio in the Spanish language, entitled *El Porque de la Musica*, in four books, the first containing the elements of plainsong; the second treating of consonance and the *Cantus Mensurabilis*, the third of counterpoint, and the fourth of the composition of music. This book, of which the late Mr. Geminiani was used to say it had not its fellow in any of the modern languages, is questionless a very learned work; it is in truth a musical institute, and may be said to contain all that is necessary for a practical composer to know. From the method of solmisation directed by this author, it is evident that the Spaniards, as well as the French and others, have for some time past solfaed by heptachords; or in other words, they have added a syllable to the six of Guido. It has been already said that the French use *si* after *la*; Lorente directs to sing *si* in the same place. In the course of the work are interspersed a great number of compositions of his own and other authors, from three to five parts; that is to say, hymns and offices for the church, and some motets, which shew great skill and invention.

GIO. PAOLO COLONNA, maestro di cappella nella Basilica di S. Petronio in Bologna, Accademico Filaschisi, e Filarmonico, flourished at this time. His compositions, which are very numerous, are altogether for the church, consisting of Motets, Litanies, Masses, Psalms, and Offices for the dead, many whereof he published at Bologna, between the years 1681 and 1694. Like the motets of Carissimi, Bassani, and other of the church-musicians of the last century, his are usually with instrumental parts. His style is at once pathetic and sublime; and in the composition of church-music he stands among the first of the Italians.

## C H A P. II.



ANTIMO LIBERATI MUSICO NELLA CAPPELLA PONTIFICIA  
 MAESTRO DI CAPPELLA NELLA CHIESA DELLA SANTISSIMA  
 TRINITÀ DE PELLEGRINI. E MAESTRO DI CAPPELLA ED  
 ORGANISTA NELLA CHIESA DI S. MARIA DELL' ANIMA  
 DELLA NATIONE TUFONICA.

**A**NTIMO LIBERATI, when a youth, served in the Imperial chapel of Ferdinand III. and his brother Leopold. Afterwards he became a singer in the pontifical chapel, and maestro di cappella, and organist of the church della Santissima Trinità de' Pellegrini; and, lastly, maestro.

maestro di cappella and organist of the church di Santi Maria dell' Anima della Nazione Teutonica at Rome. In this quality he wrote a letter, dated the fifteenth of October, 1684, with the following title, ' Lettera scritta dal Sig. Antimo Liberati in risposta ad una del Sig. Ovidio Persapegi,' the occasion whereof was as follows: about the middle of the year 1684 the place of maestro di cappella of the metropolitical church of Milan being vacant, Persapegi, by the direction, as it is presumed, of those who had the appointment to that office, wrote to Liberati for his opinion touching the pretensions of five persons, who at that time were candidates for it. Who they were does not appear by the answer of Liberati; nor is it certain that Persapegi's letter is extant in print \*.

After discussing the merits of the several compositions tendered by the candidates as evidence of their abilities, he proceeds to trace the rise and progress of music from the time of Pythagoras downwards, taking particular notice of Guido's invention, and the completion of it by Johannes de Muris. Among the less ancient practical musicians he celebrates Johannes Okenheim, the disciple of Iodocus Pratenfis. He mentions, from Glareanus, the circumstance of his having made a composition for thirty-six voices or nine choirs, to obviate an opinion of some professors of his time, that music for so many voices was a modern invention. Besides this he asserts that fugue, canon, and double counterpoint were invented by the same Okenheim.

He says that from these two great men, Iodocus Pratenfis and Johannes Okenheim, sprang many excellent masters, who erected musical academies in different kingdoms and provinces; that many of them settled in Italy and in Rome; and that the first who gave public instructions for singing and harmonic modulation was Gaudio Mell, Flandro, a man of great talents, and of a sweet flowing style, who opened at Rome a noble and excellent school for music, where many pupils distinguished themselves in that science, but, above all, Gio.

\* Walther speaks of the letter of Liberati as a great curiosity. It seems he was never able to get a sight of it, and therefore was content with an extract of it, with which he was furnished by a friend of his, Gottfried Heinrich Stoltzels, chapel-master to the duke of Saxe Gotha, and from it has inserted the character of Francesco Foggia in its place. Better success has attended the researches of the author of this work, who thinks himself warranted in saying that the letter, which is now lying before him, abounds with very many curious particulars of musical history, which it would have been scarcely possible to supply from any other materials; and of this opinion it seems was Andrea Adami, who, in his Osservazioni per ben regolare il Coro de i Cantori della Cappella Pontificia, has followed Liberati very closely, and even adopted some of his mistakes.

Pierluigi Palestrina \*, who, as if marked by nature herself, he says surpassed all other rivals, and even his own master. With him he joins Gio. Maria Nanino, the intimate friend of Palestrina, and conductor with him in the musical school by them established at Rome. Among many eminent musicians educated in this seminary, he mentions Bernardino Nanino, the youngest brother of Gio. Maria Nanino, Antonio Cifra, Pier. Francesco Valentini, Gregorio Allegri, and Paolo Agostino, of whom he gives a very high character. Of Allegri he says that he wrote for the pontifical chapel, where he was a singer, and that from him he, Liberati, received his instructions in music. Of Agostino he says that in music he surpassed all of his time, and that he died in the flower of his youth; and that from him sprang Francesco Foggia, then living, and eighty years of age. He mentions also another disciple of Agostino, Vincenzo Ugolino, famous for his skill in teaching, and for having been the master of Lorenzo Ratti and Horatio Benevoli, who for many years was maestro di cappella nella Basilica di San Pietro.

Liberati says that at the time of writing his letter there were living three disciples of Horatio Benevoli, of whom the oldest was himself; the next in age Ercole Bernabei, who succeeded Benevoli at St. Peter's, and went afterwards to Bavaria, invited thither by the elector; the youngest he says was Giovanni Vincenti, for many years maestro di cappella della Santa Casa di Loreto, but who then lived in perfect ease, enjoying his patrimony, and the fruits of his studies.

ANGELO BERARDI, a canon of the collegiate church of St. Angelo di Viterbo, was the author of many musical tracts, and, amongst the rest, one entitled Documenti Armonici, in the composing whereof he was assisted, as himself confesses, by Marco Scacchi, chapel-master to the king of Poland. It was printed at Bologna in 1687, and is divided into three books, containing the precepts for the composition of counterpoint, fugue, and canon, illustrated by a great variety of examples, among which are sundry compositions of Adrian Willaert, Iodocus Pratensis, and others, well deserving the attention of the curious.

In the year 1689 Berardi published, at Bologna, *Miscellanea Musicale*, in three parts; the first is a collection from Boetius, Zarlino, Kircher, and other writers, containing, it must be confessed, few par-

\* See a detection of this error in the account of Palestrina, given in vol. III. page 268, et seq.

ticals relating to the state of music at different times, that are not to be found in every treatise on the subject that has been written within these last hundred years.

He takes occasion to enumerate many princes who have been distinguished, as well for their skill in music, as their affection for it; and, among the rest, James I. king of Scotland, concerning whom he cites verbatim from Alessandro Tassoni the passage inserted in the account herein before given of that prince, and his improvement of the Scots music.

In the second part he relates the invention of the syllables\*, and the reformation of the scale by Guido, as also the institution of the Cantus Mensurabilis by John de Muris; but, as he professes to follow Vincentino, it is no wonder that his account is erroneous in many particulars.

The third part contains a variety of examples of counterpoint, and a series of exercises on the twelve tones.

In 1693, Berardi being then maestro di cappella of the church di Santa Maria in Trastevere, published at Bologna 'Il Perche Musicale overo Staffetta Armonica;' and, in 1706; Arcani Musicali, and these, according to Walther, are all his works.

The writings of this author abound with particulars worthy the attention of a student in music. He appears to have been an ingenious, and certainly was a modest man, for, although a canon, and maestro di cappella of a cathedral, he governed himself according to the directions of his friend Marco Scacchi, and submitted his works to his inspection; and of his friendly disposition towards those of his own profession a judgment may be formed from the tract entitled Il Perche Musicale, which is divided into sections, many of which are dedicated to contemporary musicians in terms of great esteem and affection.

ISAAC VOSSIUS, a man of considerable parts and learning, was the son of Gerard John Vossius, already spoken of. He was born at Leyden in the year 1618, and, having his father for his instructor, soon became distinguished for his proficiency in academical learning, and was honoured with the favour of Christina, queen of Sweden,

\* Broffard relates that Berardi very ingeniously comprized the syllables of Guido in the following line:

UT RELEVET MISERUM FATUM SOLITOQUE LABORES.

But it does not appear in this place, nor is it to be found in any of the tracts above spoken of; but it may be remarked that the sign of the printer at Bologna who published Corelli's *Opera terza*, is a violin with this verse round it.

who corresponded with him by letters, and invited him to her court, and was taught by him the Greek language; but, about the year 1652, having incautiously intended a design to write against Salmaſius, who at that time ſtood very high in her favour, the queen withdrew her regard from Voſſius, and diſmiſſed him from any further attendance on her.

After the death of his father, Iſaac Voſſius was by the univerſity of Leyden complimented with the offer of the hiſtory profeſſor's chair, but thought proper to decline it. In the year 1670 he came into England, and was created doctor of laws in the univerſity of Oxford. In 1673 king Charles II. appointed him a canon of Windſor, and aſſigned him lodgings in the caſtle, where he died in 1688, leaving behind him a library, which, for a private one, was then ſuppoſed to be the beſt in the world.

Of his works, which are not near ſo numerous, nor indeed ſo valuable as thoſe of his father, the moſt popular is his treatiſe ‘*De Poematum cantu & viribus Rythmi*,’ printed at Oxford in 1673, of which here follows an account.

It begins with a remark that muſic is of two kinds, that is to ſay, it is either naked and ſimple, conſiſting of mere ſounds, or of ſounds joined to words; and that although many think them to be poets who are able to ſing verſes, becauſe anciently poets were alſo muſicians \*, he held a different opinion, becauſe poets were not the only ſingers of poems; the diſtinction between the two being that thoſe who made verſes were called poets, and thoſe that ſung them ſingers, or, by a more honourable name, muſicians. He ſays that the primitive verſes wanted feet, and were therefore ungraceful, but that metre and rythmus were afterwards invented, which are as it were the very ſoul of poetry, and of theſe he ſpeaks to the following purpoſe. The beauty and elegance of verſe conſiſt in an apt diſpoſition of different numbers and their ſymmetry. The Greeks firſt obſerved that it was not ſufficient that the verſes ſhould run with an equal number of ſyllables, without a ratio of time, and therefore divided the ſyllables into long, ſhort, and ambiguous: afterwards finding that thoſe verſes did not move concinnouſly which wanted members, they diſtributed the ſyllables into claſſes, and compoſed feet of two, three, or more, that the motion of the cantus and verſes might be diſtinguiſhed by meaſures and intervals. But as it was not ſufficient for the members to be moved unleſs they had motions ſuited to the affections



affections which they were designed to express, they invented feet of different times and modes, by which they represented in so lively a manner, not only the conspicuous motions of the body, but the dispositions of the mind, that there was scarce any thing existing that they could not express in their cantus and numbers.

After a brief enumeration of the various kinds of metrical feet, he proceeds in his observations on the force and efficacy of that particular arrangement and interchange of quantities, which he calls the *Rythmus*, ascribing to that only those wonderful effects which are said to have been wrought by the music of the ancients. He says that the ancient manner of reciting verses differed but little from the practice of scanning; though he admits a difference between the cantus of singing, and recitation or common speech; in the latter whereof he says it was ever esteemed a fault for the voice to ascend higher than the *Diapente*. He adds, that among the ancient musicians there was a threefold method of prolation, namely, continuous, diastematical or distinguished by intervals; and another in a medium between both; and that *Aristides Quintilianus*, *Martianus Capella*, and *Boetius* uniformly assigned the latter to the recitation of verses: On the contrary, he says *Dionysius Halicarnassæus* and *Nicomachus* make no distinction between the voice of recitation and common speech.

To manifest his contempt of modern music and musicians, he cites, from *Saxo Grammaticus*, the relation of the effects of music on *Ericus* king of Denmark, already mentioned in the course of this history, but insists it is a fable borrowed from the story of *Alexander* and *Timotheus*. He says that the power of exciting the affections by music has ceased above these thousand years, that is to say, from the time that the knowledge and use of the *rythmus* was lost; and that now, when music is much more flourishing than it was at the time when *Ericus* lived, no musician would dare attempt what his *citharedist* is said to have effected.

After observing that there is a *rythmus* in the arterial pulse, and bestowing a few commendations on *Galen* for his diligent enquiries on that subject in his book *De Natura et Differentiis Pulsuum*, he asserts that the Chinese, as they excel the Europeans in many things, so do they in the medicinal art; for that without enquiring of their patients whether their head, their stomach, their shoulders, or any other

other part of their body gives them pain, they feel both pulses at the same instant, and, without ever failing, pronounce the nature of the disorder with which the patient is afflicted.

Upon that controverted question, namely, whether the ancients were acquainted with music in consonance or not, the author, with his usual temerity, delivers these as his sentiments :

‘ Some have arrived to such a pitch of folly as to assert in their writings that the *Concentus* of several voices was utterly unknown to the ancients ; and that what they called *Symphony*, was nothing more than the *Concentus* sung alternately. Can any person be so ignorant of Greek and Latin, as not to see that even the terms *Harmony*, *Symphony*, and *Concentus* testify the contrary ? Who can there be so foolish as to think that the chorusses of singers and troops of symphonists under a *Choro-didasculus*, did not sing together but alternately ? Surely if this had been the case, Seneca must have lied when he spoke thus in *Epistle* 84. “ *Non vides, quam multorum vocibus chorus constat ? Unus tamen ex omnibus sonus redditur. Aliqua illic acuta est, aliqua gravis, aliqua media. Accedunt viris feminæ, interponuntur tibix. Singulorum ibi latent voces, omnium apparent \**.” What need I bring down Plato, Aristotle, Cicero, and an infinite number of others, who all with one unanimous consent teach us, that harmony or *concentus* was made when several voices, differing in the acumen and gravity of sound, were equally mingled together ? I make no mention of the manifold *concentus* of the *tibix*, or the harmonical fullness of the hydraulic organ, being ashamed to dwell any longer on a thing that is so manifest.’

He says that the patrons of this age infer the ignorance of the ancients with respect to music in consonance, from this circumstance, to wit, that they did not reckon the ditone, and trihemitone, or semiditone, nor either of the two sixths, namely, the greater and the less, among the consonants ; but that this argument is no better, than that other adduced to prove that the modern music is more complete than the ancient, namely, that the system of the ancients contained only

\* ‘ Do you not see how many voices the chorus consists of ? yet there is but one sound rendered by them all ; some voices are acute, some grave, and some in the medium ; women are joined with the men, and the *tibix* are interposed. In this case the voice of either person is not to be distinguished, but those of all may be heard.’

fifteen chords, which is less by a hexachord than that of Guido; but he says that many of the improvements ascribed to Guido are erroneously attributed to him; for that in the framing of the scale he did but follow the example of the organs and harps of his time, which consisted respectively of twenty pipes or strings, as a writer more ancient than Guido by some ages testifies.

The application of the syllables *UT, RE, MI, &c.* he makes to be an invention of no worth; nevertheless he says that the Egyptians prolated their musical sounds by the vowels, which he conceives to be the more convenient practice; and that the very Barbarians distinguished their sounds by such like syllables or diminutive words, long before the time of Guido\*.

The arguments of the imperfection of the ancient music, arising from the form of their instruments, he endeavours, but in vain, to refute; and hastens to a description of the ancient hydraulic organ, the representation whereof, as given by him, seems to be but a creature of his own imagination. After describing this instrument, he censures Kepler for affirming that the ancient organists were no better than the modern Utricularii, or mendicant bagpipers; an appellation which he says more properly belongs to the modern organists. As to the cantus of the tibia blown on by the mouth, he thinks it may be truly said that the modern performers know no more of it than the ancient shepherds; and that, if we except the Chinese, who alone excel in this kind of music, we shall find none in this age that can please even a moderate ear.

Speaking of the ratios of chords, and of pipes, he refutes an error of the elder Galileo, in his dialogues *De Motu*, which it seems had been adopted by Mercennus and Des Cartes, namely, that, *cæteris paribus*, the thinner chords yield the acuter sounds; the contrary whereof he affirms to be the fact.

After having treated very copiously on the Tibiæ of the ancients, and, without the least evidence from history, discriminated them into species, some as peculiar to the Phrygian, others to the Dorian, and

\* It is evident from this passage that Vossius was ignorant of the use of the syllables. All men are sensible that musical sounds are most easily prolated by vowels associated with consonants, but none but a person skilled to some degree in music knows that it was for the purpose of ascertaining the stations of the two semitones in the diapason that the syllables of Guido were taken.

others to the Ionian mood, he proceeds to consider the instruments of the moderns, as namely, the Harp, the Testudo or lute, the Barbiton or viol, and the Pandura or violin, the invention of all which he ascribes to Barbarians, for this notable reason, that the necks of these several instruments are divided by those transverse chords which we term frets; whereas no such appear in the instruments of the ancients. He adds, that these Compendia are evidences of ignorance in the modern musicians; and, lamenting the deplorable state of music in his time, professes to question whether since that of Charlemagne, the science has not sustained a loss more than equal to all the improvements of the moderns.

He censures very severely those Plasmata or divisions, which he says distinguish the modern music; and adds, that both the Italian and French singers abound in flexions; but that the Italians use the longer, and are therefore laughed at by the French, who, to do them justice, he says, observe the rythmus, which is the reason that in many of their songs we meet with concinnous and very elegant motions. He commends the Italians and Spaniards for their distinct articulation in singing.

After such a laboured encomium on the rythmus of the ancients as this of Vossius appears to be, it cannot be expected but that he should treat the invention of the Cantus Mensurabilis, its substitute, with the greatest contempt; and accordingly he has delivered his sentiments of it in the following terms: 'To comprehend many things  
 \* in few words, all the notes of which modern music consists are, the  
 \* Maxima, Longa, Breve, Semibreve, Minim, Semiminim, Fusa, and  
 \* Semifusa, which as they are barbarous names, so are they also barbarous and foolish inventions. If we have a mind that the cantus should  
 \* be elegant and concinnous, it should be ordered so that every syllable should answer to a correspondent syllable. But as there are no  
 \* syllables which are not either long or short, and of these, as I have  
 \* often said before, the short consist only of one time, and the long  
 \* of two; so also should there be no more nor no fewer notes introduced than two sorts, to agree with the minim and semiminim, as  
 \* they are commonly called; for who is there that ever dreamt of  
 \* syllables of eight, or sixteen, or thirty-two tones, or of others so  
 \* short, that no speech can possibly express them; who does not  
 \* laugh at the sound of one syllable prolated so slowly, that two or  
 \* three

‘ three heroic verses may be most commodiously uttered in the same time? Away therefore with these elegancies; and, if we have any love for music, let us follow the example of the ancients in this as in other things; for if we restore the Rythmus, joined to a distinct pronunciation of the words, so that the ancient form and beauty of music may return, all these common ornaments of the modern cantus, I mean the small flexions, teretismata or iterations, fugues, synopses, and other such foolish artifices, will vanish as shades and clouds on the appearance of the sun \*.’

In the course of this work, which is nothing better than an unintelligible rhapsody, the author is very lavish in his censures of the ignorance and folly of other writers on the subject of music; and there are many who think that his enthusiasm and extreme bigotry have justly rendered him liable to the imputation of the latter; for the proof whereof the following most curious passage is selected from page 62 of his work, and submitted to the reflexion of the impartial reader. ‘ Many people take delight in the rubbing of their limbs, and the combing of their hair; but these exercises would delight much more, if the servants at the baths and of the barbers were so skilful in this art, that they could express any measures with their fingers. I remember that more than once I have fallen into the hands of men of this sort, who could imitate any measure of songs in combing the hair, so as sometimes to express very intelligibly Iambics, Trochees, Dactyls, &c. from whence there arose to me no small delight †.’

In a word, the abovementioned treatise abounds with evidence of that gross credulity for which the author was remarkable ‡; nor is

\* Page 158.

† ‘ Gaudent complures membrorum frictione et pectinatione capillorum, verum hæc ipsa multo magis juvant si balnearii et tonsores adeo in arte sua fuerint periti, ut quosvis etiam numeros suis possint explicare digitis. Non semel recorder me in ejusmodi incensibile manus, qui quorumvis etiam canticorum motus suis imitarentur pectinibus, ita ut nonnunquam iambos vel trocheos, alias dactylos vel anapestos, nonnunquam amphibrachos aut pæonas quam scitissime exprimerent, unde haud modica oriebatur delectatio.’

‡ His credulity, and also the singularity of his character, will appear from the following particulars, which M<sup>rs</sup>. des Maizeux has recorded of him in his Life of St. Erremont. He says that Vossius understood most of the languages in Europe, without being able to speak one of them well; that he was intimately acquainted with the genius and customs of antiquity, but an utter stranger to the manners of his own times. That he published books to prove that the Septuagint version was divinely inspired, yet discovered in conversation, and by his behaviour in his last moments, that he believed no revelation at all:

this the only weakness with which he is justly charged; his partiality for the ancients, his bold and hasty conclusions, his affected contempt of all modern improvements in science, his insolent treatment of such as differed from him in opinion, and, above all, his vanity, have placed him in the foremost rank of literary coxcombs. As to his work, it may upon the whole be said to be a very futile and unsatisfactory disquisition.

GIOVANNI MARIA BONONCINI, a disciple of Gio. Paolo Colonna, maestro di cappella in the church of San Petronio in Bologna, was a celebrated composer, and the author of a treatise printed at the same place in the year 1673, entitled '*Musico pratico, che breuemente dimostra il modo di giungere alla perfetta cognizione di tutte quelle cose, che concorrono alla composizione de i Canti, e di ciò ch' all' Arte del Contrapunto si ricerca.*'

In the compilation of this treatise the author appears to have availed himself of the writings and compositions of the most celebrated Italian musicians, as well theorists as practical composers, of whom he gives a numerous list at the beginning of his book. About the year 1695 he published a second part, which was translated into the German language, and printed at Stutgard in the year 1701. The subject matter of these two books is, first, an introduction to the science of music, and next the precepts of musical composition; the author appears to be eminently skilled in the science, but his work contains scarce any thing but may be found in the writings of others who had treated the subject before him: and indeed this censure is so justly applicable to the Italian writers from the time of

That in other respects he was the weakest and most credulous man alive, being ever ready to credit any extraordinary and wonderful relation, though ever so fabulous or ill-grounded. St. Evremont was used to spend the summers with the court at Windsor; he knew, and frequently conversed with Vossius; the above is his character of him, and Des Maizeaux has added to it many more particulars respecting Vossius to the same purpose.

Mons. Renaudot in his *Dissertations* added to *Anciennes Relations des Indes & de la Chine*, relates that Vossius, having had frequent conferences with Father Martini, while he was in Holland, superintending the printing of his *Atlas Chinois*, made no scruple of believing all which that father told him concerning the wonderful things in China; and that he did not stop where Martini stopped, but proceeded farther, even to infer as a certain fact the antiquity of the Chinese accounts above that of the books of Moses. King Charles II. who knew his nature and character well, used to call him the strangest man in the world, for 'there is nothing,' the king would say, 'which he refuses to believe, except the Bible.' It is said that Lord Shaftesbury alludes to this inconsistent character of Vossius in his *Advice to an Author*. Vide *Characteristicks*, vol. I. page 345.

Fran-

Franchinus downward, that the bare mention of their works of this kind must suffice in our future memoirs of them.

Of his musical compositions there are extant 'Cantate per Camera \* à voce sola,' dedicated to Francesco II. d'Este, reigning duke of Modena, printed at Bologna in 1677. In the dedication to this work he promises in a short time to publish Madrigals for five voices, on the twelve modes, with the title of *Composizione da Tavolino* \*, but whether he ever published them or not we are unable to say. 'Sinfonie a 5, 6, 7, a 8 Istrumenti, con alcune à una e due Trombe, seruendo ancora per Violini,' dedicated to his master Gio. Paolo Colonna, Bologna 1685. 'Sinfonie à tre Istrumenti, col Basso per l'Organo.' Bologna 1686. Both these collections are in fact Sonate da Chiesa, and, like the first and third operas of Corelli, consist of slow movements, with fugues of various measures intermixed. Masses for eight voices, dedicated to Orazio Maria Bonifoli, abbat of the church di S. Giovanni in Monte, of which the author was maestro di cappella.

There were three other eminent musicians of the name of Bononcini, the sons of the above person; the one named Antonio resided at Modena; his name is to be found subscribed to a recommendatory epistle prefixed to Marcello's Psalms, printed at Venice in 1723. Gio. Battista, another of them, settled at Vienna, was composer to the emperor in 1703. Giovanni Bononcini is supposed to have been the younger of the three brothers; he also is one of those many eminent musicians who joined in the recommendation of Marcello's Psalms. He spent some years of his life in England; and, having been for a time composer to the opera at London, and the rival of Mr. Handel, a farther account of him will be given hereafter.

CLAUDE FRANÇOIS MENESTRIER, a French Jesuit, wrote and published at Paris, in the year 1681, a treatise entitled *Des Représentations en Musique anciennes et modernes*. In this book, among a great variety of curious particulars, is contained a brief enquiry into the music of the Hebrews, in which the author cites the testimony.

\* By this term we are to understand such vocal compositions as are usually sung by divers persons in a chamber, or sitting at a table: in the *Miscellanea Musicale* of Angelo Berardi, parte prima, page 41, is the following passage: 'Lo stile da camera si divide, e si considera sotto tre stili. I. Madrigali da tavolo. II. Madrigali concertati con il basso continuo. III. Cantilene concertate con varie sorte di Istrumenti.'

of Origen to prove that the Song of Solomon is a poem of the dramatic kind, viz. an epithalamium on occasion of the nuptials of that prince, and was a representation in music, and enforces the argument with his own observations on the poem itself. He asserts that dramatic music was introduced into France in the time of the crusades, by the pilgrims, who returning from the Holy Land, formed themselves as it were into choirs, and exhibited spectacles of devotion, accompanied with music and songs, in which were declared the achievements and sufferings of saints and martyrs, with suitable eulogies. Menestrier is very circumstantial in this relation; and, notwithstanding what is said in vol. III. page 441, there seems, upon a review of the passage, no reason to doubt the truth of it; and his information is the more worthy of note, for that it leads us to a practice, which it is highly probable suggested to St. Philip Neri the introduction into Italy of the oratorio or sacred drama, of which it is generally said he was the inventor.

He relates that in the year 1647, Cardinal Mazarine being desirous of introducing into France the diversifements of Italy, procured a company of comedians to represent at the Palais Royal the drama of Orpheus and Eurydice, in Italian verse, with the music. And that in 1669 Lewis XIV. having concluded the treaty of the Pyrennées, and thereby given peace to Europe, and being at leisure to cultivate the arts, he, by the advice of the Cardinal, established academies of painting, sculpture, architecture, philosophy, and mathematics; and by his letters patent of the twenty-eighth of June, 1669, granted liberty to the Sieur Perrin to establish at Paris, and in other cities, academies of music for the public performance of musical dramas agreeable to the practice in Italy, Germany, and England. He says that under this patent Perrin continued for a few years to exhibit entertainments of this kind, but that afterwards the same was revoked, and another granted to Lully in the following terms:

‘ Louis par la grace de Dieu, Roi de France & de Navarre, à tous presens & à venir, salut. Les Sciences & les Arts étant les ornemens les plus considerables des Etats, nous n’avons point eu de plus agreables divertissemens depuis que nous avons donné la paix à nos peuples, que de les faire revivre, en appellant près de nous tous ceux qui se sont acquis la reputation d’y exceller, non seulement dans l’étendue de notre Royaume; mais aussi dans les Pays étrangers: & pour les obliger d’avantage de s’y perfectionner, nous  
‘ les



' les avons honorés des marques de nôtre estime, & de nôtre bien-  
 ' veillance : & comme entre les Arts Liberaux, la Musique y tient un  
 ' des premiers rangs, nous aurions dans le dessein de la faire reussir  
 ' avec tous ces avantages, par nos Lettres patentes du 28 Juin, 1669.  
 ' accordé au Sieur Perrin une permission d'établir en nôtre bonne  
 ' Ville de Paris, & autres de nôtre Royaume, des Academies de Mu-  
 ' sique pour chanter en public des pieces de Theatre, comme il se  
 ' pratique en Italie, en Allemagne, & en Angleterre. Mais ayant  
 ' été depuis informé que les peines & les soins que ledit Perrin a  
 ' pris pour cét établissement, n'ont pû seconder pleinement nôtre in-  
 ' tention & élever la Musique au point que nous nous l'étions promis ;  
 ' nous avons crû pour mieux réussir qu'il étoit à propos d'en donner  
 ' la conduite à une personne, dont l'expérience, & la capacité nous  
 ' fussent connues, & qui eût assez de suffisance pour fournir des élèves  
 ' tant pour bien chanter, & actionner sur le Theatre, qu'à dresser des  
 ' bandes de Violons, Flûtes, & autres instrumens. A ces Causes bien  
 ' informez de l'intelligence, & grande connoissance que s'est acquis  
 ' nôtre cher & bien-aimé Jean Baptiste Lully, au fait de la Musique,  
 ' dont il nous a donné, & donne journellement de tres-agreables  
 ' preuves depuis plusieurs années, qu'il s'est attaché à nôtre service,  
 ' qui nous ont convié de l'honorer de la charge de Surintendant, &  
 ' Compositeur de la Musique de nôtre chambre ; Nous avons audit  
 ' Sieur Lully, permis & accordé, permettons & accordons par ces  
 ' presentes, signées de nôtre main d'établir une Academie Royale de  
 ' Musique dans nôtre bonne Ville de Paris, qui sera composée de tel  
 ' nombre, & qualité de personnes qu'il avisera bon être, que nous  
 ' choisirons & arrêterons, sur le rapport qu'il nous en fera pour faire  
 ' des representations devant nous, quand il nous plaira, des pieces de  
 ' Musique que seront composées, tant en vers François qu'autre  
 ' langues étrangères, pareilles, aux Academies d'Italie, &c.

This book farther contains many curious accounts of public  
 spectacles, dramatic and musical representations in sundry courts of  
 Europe, upon occasion of the marriages and births of princes, and  
 other solemnities.

Menestrier also published, in 1682, a tract entitled Des Ballets an-  
 ciennes et modernes selon les Regles du Theatre. The general con-  
 tents whereof are inserted in the Act. Erudit. Lipsiæ. The au-  
 thor died on the twenty-first day of January, 1705.

JOHANN

JOHANN PACHELBEL, a celebrated organist and composer of music, was born at Nuremberg on the first day of September, 1653. Discovering in his early youth a strong inclination to liberal studies, particularly music, he was provided by his parents with the ablest instructors that could be procured. His master for the harpsichord was Heinrich Schemmern of Nuremberg, under whose tuition he remained for a few years; after which he went to Altdorff, meaning there to have finished his studies, but, finding himself straitened in his circumstances, having obtained permission of absence for one year, he, for the sake of a better subsistence, and greater improvement, removed to the *Gymnasium Poeticum* in Regensburg, where he remained three years, prosecuting his studies, particularly in music, with so much diligence, that the fame of his proficiency spread throughout Germany. Upon his quitting Regensburg he went to Vienna, and became vicar to the organist of the church of St. Stephen in that city. This situation, though attended with but little profit, was very agreeable to him, as it procured him the acquaintance and friendship of the famous Johann Caspar Kerl then chapel-master at Vienna. In 1675 Pachelbel had a call to Eifenach, which he readily accepted, and upon his arrival was preferred to the dignity of court organist. In 1678 he removed to Erfurth, and for twelve years was eminently distinguished in that city. In 1690 he was invited to Stutgard, but that city being threatened with an invasion of the French, he quitted it soon after his arrival, and settled at Gotha. In 1695 George Caspar Wecker, who had been for many years organist of Nuremberg, died, and Pachelbel received an invitation to succeed him, which he readily embraced, being desirous of a settlement in his native country; and in that station he continued till the day of his death, which was the third of March, 1706, or, as Walther rather thinks, about Candlemas, 1705. Pachelbel is celebrated as one of the most excellent of those German organists, of whom Kerl is accounted the father. He laboured in the improvement of the grand and full style on the organ, and was no less solicitous to perfect the vocal music of the church. The works published by him are but few, being only four Funeral Hymns, composed at Erfurth in the time of the pestilence that then raged there, and published at the same place; and seven Sonatas for two violins and a bass, and *Airs with variations*, both printed at Nuremberg.

JOACHIM

JOACHIM MEYER was a doctor of laws, and professor in the university of Gottingen, where, in the year 1686, he was also appointed professor of music, and Cantor Figuralis. These employments he held for the space of about ten years, when, retaining to himself the bare title of professor of music, he relinquished the practice of it, and gave lectures on history and public law. Upon the death of Julius Dranzfeld he became rector of the college, but at the end of three years quitted that honourable station on account of his age and infirmities, when, as the reward of his great merit, he was permitted to receive and enjoy all his salaries and emoluments, with the addition of a pension. He nevertheless continued to reside in his college, and, being esteemed one of the ablest lawyers of his time, was frequently called on to assist at consultations with the members of the state, and those of that profession, till the year 1732, in which he died. In the year 1726 he published a tract entitled *Unvorgreiffliche Gedancken über die Heutliche ingeriffene Theatralische Kirchen-MUSIC*, in which he very severely censures sundry of his contemporaries, who, by the levity of their compositions, had confounded the ecclesiastical with the theatric style.

JOHANN KUHNAU, the son of a fisherman of Geyfingen, a town near Altenberg, on the borders of Bohemia, four miles distant from Dresden, was an eminently learned and skilful musician. In the year 1684 he was organist of the church of St. Thomas at Leipzig; and, while he was in that station wrote a dissertation *De Juribus circa Musicos Ecclesiasticos*, and afterwards defended it against the censures of his adversaries. In 1689 he published lessons for the harpsichord in two volumes, and, in 1696, seven Sonatas, entitled *Clavier-Fruchte*, that is to say, fruits of the Clavier; and, in 1700, six Sonatas entitled *Biblishe Historien*\*; and, in the same year, to silence the clamours of some ignorant men of his profession, who envying his merit and reputation, had libelled him, he wrote a small tract, which he entitled the *Musical Quacksalver*. In the same year, 1700, Kuhnau was appointed Director Musices of the university of Leipzig, in which station he died on the fifth day of June, 1722, in the sixty-third year of his age, and was succeeded in that

\* A modern author, Francis Lustig, of Groningen, in a treatise entitled 'Inleiding tot de Musyckkunde,' takes notice of this work, and says that in it is a lively representation, in musical notes, of David manfully combating Goliath.

honourable post by John Sebastian Bach. Ernest Wilhelm Hertzog, a German count palatine, and a magistrate of Merseburg, has celebrated the memory of Kuhnau in a discourse entitled '*Memoria beate defuncti directoris chori musices Lipsiensis, Dn. Johannis Kuhnau, polyhistoris musici, & reliqua, summopere incluti, &c.*' printed at Leipzig in 1722, and therein extols him for his skill 'in Theologia, in Jure, in Oratoria, in Poësi, in Algebra et Mathesi, in Linguis exoticis, et in Re Musicâ.' He left behind him two manuscripts in Latin, which have never yet been published, the one entitled '*Tractatus de Monochordo, seu Musica antiqua ac hodierna, occasione Tetrachordi, non ad Systema tantum, sed & Melopœiam accommodati, cum prævio Præludio e penu Matheſeos puræ depromto, ac lectorem ad intelligenda, quæ in hoc opere tractantur, præparante.*' The other manuscript abovementioned is entitled '*Disputatio de Triade Harmonicâ.*'

JOHANN KROPPFGANTZ was the son of a burgomaster of a small town in Germany named Arnshaug, who was himself a good musician and lutenist. He was born in the year 1668, at Neustadt on the Orla in Osterland. At nine years of age he began to play on the lute; and, having been removed to Leipzig for farther instruction, he, at the age of twelve, became a great proficient on that instrument. Being intended by his father for the profession of a merchant, and not of a musician, Kropffgantz laid aside his instrument, and applied himself to business, and, in a course of years, became a merchant at Breslau. After some years continuance in trade, he was moved by an irresistible desire to betake himself again to music; and took lessons in the theory, and also in the practice, on his favourite instrument, from the ablest masters, namely, Schuchart and Meley, who was then lately returned from Paris, and others no less eminent. He continued in this course for twenty-five years, till, having the misfortune to dislocate his right hand, he had nothing left to employ him but the study of the theory of music, which he pursued with great ardour. The time of his death is uncertain; he left three children, viz. two sons and a daughter, who were all excellent performers on the lute; the latter, named Johanna Eleonora, was born on the fifth of November, 1710; and it was for many years a kind of fashion for the nobility and strangers, whose occasions drew them to Breslau, to visit her, and be entertained with her fine performance.

GABRIEL

GABRIEL NIVERS was one of the four organists of the chapel of Lewis XIV. and also organist of the church of St. Sulpice, at Paris; he was the author of a very learned and curious tract, entitled *Dissertation sur le Chant Gregorien*, published at Paris in 1683\*. The occasion of writing this book was, that the *Cantus Gregorianus*, in the course of so many years as had elapsed since its original institution, had been greatly corrupted. Nivers undertook to restore it to its original purity, in order to which he had recourse to ancient manuscripts, and particularly those numerous tracts on the modes or tones from the time of Guido and Berno the abbat, down to the end of the fifteenth century, of which mention has been made in the course of this history; and in this laborious task Nivers succeeded so well, that he restored the church-music of France to its original purity and simplicity; and, agreeable to his corrections, the antiphonary of the Gallican church was republished by the express command of the king himself.

The *Dissertation sur le Chant Gregorien* is a small octavo volume, divided into eighteen chapters, entitled as follows:

Chapitre I. De l'origine, & de l'excellence du Chant Gregorien.  
 Chap. II. Du l'utilité du Chant de l'Eglise, & de ses effets. Chap. III. Contre les Heretiques & tous ceux qui blasment le Chant de l'Eglise.  
 Chap. IV. Que le Chant Gregorien ou Romain, ayant esté communiqué, & s'estant répandu, dans toutes les Eglises des Diocèses & des Ordres Religieux, a esté changé & corrompu en plusieurs parties.  
 Chap. V. Que le Chant Romain, ou le Chant Gregorien mesme à Rome, a esté corrompu en quelques parties, quoy que neantmoins il y soit resté le plus pur & le plus correct de tous. Chap. VI. De la facilité qu'il y avoit de corrompre le Chant Gregorien, & de la necessité qu'il y a de le corriger. Chap. VII. Des abus qui se sont

\* Before this time, but at what particular period is not ascertained, a French ecclesiastic, named Jumillat, published a tract entitled *La Science & Pratique du Pleinchant*, esteemed the best of its kind. Hist. Mus. tom. IV. page 80. In 1678 an author named Gerolamo Cantone, Maestro de' Novizi, e Vicario nel Convento di Francesco di Torino, published a tract entitled *Armonia Gregoriana*, containing the rudiments of the *Cantus Ecclesiasticus*. In 1682 was published a work entitled *Cantore addottrinato*, by Matteo Coferati, the preface to which is a discourse 'dell' origine e progressi del Canto Ecclesiastico, written by Francesco Cionacci, a priest of Florence. In 1686 was published at Milan, *Il Canto Ecclesiastico*, by Marzio Erculeo, in which, besides the necessary instructions for the *Cantus Ecclesiasticus*, are contained the forms of the most solemn functions in the Romish service. But the most copious treatise on the subject is one with the title of *Istruzioni Corali*, by Domenico Scorpione, maestro di cappella, e del Canto nel Sigro Seminario di Benevento, printed at Benevento in 1702.

gliffiez dans la maniere de chanter le Pleinchant. Chap. VIII. Des abus commis au Chant Gregorien dans plusieurs parties de l'Office divin, contre les Regles de la science, prouvez par les termes de l'Epître de saint Bernard, conformément aux mêmes Regles. Chap. IX. Du nombre, des figures, & de l'usage des Caractères du Pleinchant. Chap. X. De la quantité des Notes. Chap. XI. Du commencement de l'Office divin. Chap. XII. Des Antiennes. Où il est traité a fond des huit Tons de l'Eglise. Chap. XIII. Des Pseaumes. Où il est traité a fond de leurs Terminaisons différentes & spécifiques selon les huit Tons du Chant Gregorien. Chap. XIV. Des Capitules & des Respons. Chap. XV. Des Hymnes. Chap. XVI. Des Cantiques. Chap. XVII. Des autres Parties de l'Office divin. Chap. dernier. Que le Chant Gregorien est le plus authentique, & le plus considerable de tous les Chants Ecclesiastiques.

At the end of the Dissertation are the forms of the offices, with the musical notes adjusted according to the rules laid down by the authors. These are entitled '*Formulae Cantus ordinarii Officii divini*,' they direct the intonation of the prayers, the books of the prophets, the epistles, the gospels, the versicles, the office for the dead, and other parts of divine service; and are followed by a short discourse, entitled '*Tractatus de modis canendi Psalmos & Cantica, secundum octo Cantus Gregoriani tonos*,' including a formula of the eight tones, entitled *Tabula Tonorum*. After these follow six litanies, the *Stabat Mater*, sundry anthems to the Virgin Mary, and a prayer for the king, all with musical notes.

The author of this book appears to have been well skilled in ecclesiastical history, and to have red to good purpose the writings of Amalarius Fortunatus, St. Bernard, Durandus, Cardinal Bona, and other of the Roman ritualists. In short, the Dissertation sur le Chant Gregorien is a most entertaining and valuable work, and is the best history of church-music any where extant.

In the year 1697 Nivers published at Amsterdam, *Traite de la Composition de Musique*. This work was printed with a Dutch translation by Estienne Roger, and is dedicated to a merchant at Amsterdam, named Abraham Maubach. In the general catalogue of books printed at Paris, published in the year 1729, quarto, the two following articles are ascribed to Nivers, *Le premier Livre des Motets*, and *Le premier Livre des Pieces d'Orgue*.

MATTEO

C H A P. III.



MATTEO SIMONELLI ROMANO.

CANT. DELLA CAPP. PONT.

MDCLXII.

**M**ATTEO SIMONELLI, was a singer in the pontifical chapel in the year 1662, and was, in the language of the Italian writers, a grand contrapuntist; for which reason, as also for his excellency in the church style, of which he gave proofs in a variety of compositions for the most solemn of the pontifical functions, he was styled the Pa-

Vol. IV.

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lestrina

lestrina of his time. Nor was he more celebrated for learning and skill in his profession, than for his assiduity and success in teaching the science and practice of music to others. He was the instructor of a great number of pupils, and had the honour to be the first master to Corelli. It does not appear that any compositions of his were ever published, but his works are preserved with great care in the college of the pontifical singers at Rome.

GIOVANNI LEGRENZI was organist of the church of Santa Maria Maggiore in Bergamo, afterwards maestro di cappella in the church della Spirito Santo in Ferrara : and in his latter years maestro di cappella of the church of St. Mark at Venice. The works of this author consist of Masses, Motets, Sonate per Chiesa and da Camera, Psalms, Litanies, and Cantatas. His opera XIV. is entitled ' Echi di Riverenza di Cantate, e Canzoni a gli Applausi festeggianti ne gli Himenei delle Altezze Sereniss. di Maria Anna Arciduchessa d' Austria, e Gio. Guglielmo Principe Co. Palatino del Reno, &c.' being twenty-four Cantatas, à voce sola, published at Bologna in 1678. The last of his publications is his Opera XVII. entitled ' Motetti Sacri à Voce sola con tre Sromenti,' published in 1692. Legrenzi was the master of Antonio Lotti, of Venice, his successor in the chapel of St. Mark ; and also of Michael Angelo Gasparini, a brother, as it is supposed, of Francesco Gasparini, both of whom resided in the house of Legrenzi in the year 1686, for the purpose of receiving his instructions.

GIOVANNI BATTISTA BASSANI, maestro di cappella of the cathedral church of Bologna, was a very voluminous composer of music, having given to the world no fewer than thirty-one different works. He is equally celebrated both as a composer for the church and for concerts, and was besides a celebrated performer on the violin, and, as it is said, taught Corelli on that instrument. His compositions consist of Masses, Psalms, Motets with instrumental parts, and Sonatas for violins ; his fifth opera in particular, containing twelve Sonatas for two violins and a bass, is much esteemed ; it is written in a style wonderfully grave and pathetic, and abounds with evidences of great learning and fine invention. The first and third operas of Corelli are apparently formed after the model of this work.

Bassani was one of the first who composed motets for a single voice, with accompaniments of violins ; a practice which is liable to objection, as it assimilates church-music too nearly to that of the cham-



chamber ; and of his solo-motets it must be confessed that they differ in style but little from opera airs and cantatas ; two operas of them, viz. the eighth and the thirteenth, were printed in London, by Pearson, above fifty years ago, with the title of *Harmonia Festiva* : many of the masters here gave them to their scholars as lessons ; and there are ladies now living, who had Mr. Robinson, the late organist of Westminster abbey, for their master, who yet sing to the harpsichord those two favourite airs of Bassani, *Quid Arma, quid Bella*, and *Al-ligeri Amores*.

ERCOLE BERNABEI, a Roman by birth, and a disciple of Horatio Benevoli, succeeded Kerl as chapel-master to the elector of Bavaria, Ferdinando Maria. After that he was called to the same office in the church of San Luigi de' Francesi in Rome ; and at length, upon the decease of Benevoli, maestro di cappella of the pontifical chapel. He was the master of Steffani, and died about the year 1690. In the year 1669 he published at Rome a fine collection of Madrigals for three and four voices. At his decease, viz. in 1691, a collection of Motets, composed by Bernabei, was published at Munich, and, some years after, another at Amsterdam.

AGOSTINO STEFFANI was born about the year 1650, at Castello Franco, a small frontier town in the territory of Venice \*. Of his family or descent nothing certain is known ; nor is there any further ground for conjecture, than his having in his infancy been a singer in some neighbouring cathedral church or chapel ; a circumstance, from which we may at least conclude that his parents were not distinguished for their rank in life.

His want of the advantages of birth and fortune was however amply recompensed by those extraordinary talents that nature had endowed him with, among which an excellent voice was perhaps not the least. He had not served above two years in the choir, when a nobleman of Germany, who had been at Venice to be present at the diversions of the carnival, happened upon some public occasion to hear him sing, and was so pleased with his voice and appearance, that, upon application to the chapel-master, he procured his discharge from the choir, and took him to Bavaria, the place of his

\* Walther says he was born at Leipzig, though his name seems to indicate that he was an Italian ; but Mr. Handel, who knew him intimately, and furnished most of the particulars contained in this memoir, gave the author the above account of the place of his nativity.

residence.

residence. At the expence of this beneficent person was Steffani maintained, and instructed in all the branches of useful and ornamental learning: the direction of his musical studies in particular was committed to Signor Ercole Bernabei, then chapel-master to the elector of Bavaria, and one of the most considerable masters of his time. What proficiency he made under him will best appear from his works; and what opinion of his merit his tutor entertained, may be inferred from that strict friendship, which for many years subsisted between them. It is needless, as Steffani was a native of Italy, to say that he was of the Romish persuasion; however it must not be omitted, that, in compliance with the request of his munificent patron, who was desirous of making the learned education he had bestowed on him the means of some further advantage, our author at the proper age received ordination, and soon afterwards became entitled to an appellation, by which indeed he is now most commonly distinguished, viz. that of Abbate or Abbot.

In the course of his studies he had composed several Masses, Motets, Hymns, Kyries, Magnificats, and other essays in the church-style, which he thought proper now to exhibit, and they were occasionally performed in the chapel at Munich, so greatly to his reputation, that Ernestus Augustus, duke of Brunswic, the father of king George I. though a protestant prince, being a passionate lover of music, invited him to the court of Hanover, and, as it said, conferred on him the employment of master of his chapel \*, and committed to his care the management of the opera, an entertainment which had then but lately found its way into Germany. This latter trust, however agreeable it might be to his inclination, was the occasion of great uneasiness to him; for, whether it was owing to the ignorance or petulance of the persons employed to sing, it was sometimes with great difficulty that they could be prevailed on to study their parts, so as to do justice to the composer; and even when their condescension was greatest in this respect, so many feuds and jealousies were continually arising among them, as frequently disappointed an illustrious audience of their entertainment. This particular is in some degree verified by what is related of the elector's son, the late king Geo. I. who,

\* It is rather to be supposed that Steffani's employment was director of the elector's chamber music; for he was of the Romish communion, and it is well known that the service in the electoral chapel is according to the Lutheran ritual.

upon some such occasion as this, prevailed on our author to resign his charge for a short time to him, imagining perhaps that his rank and quality might give him a better title to command this set of people, than even the great merit of their manager; but he was soon convinced of the difficulty of the undertaking, for in a few days he quitted it, and left them to themselves, declaring that he could with much more ease command an army of fifty thousand men, than manage a company of opera singers.

The earlier compositions of Steffani were for the church, and consisted of Masses and Motets; but, being settled in Germany, he applied himself wholly to the study of secular music, and composed sundry operas, as namely, *Alexander the Great*, *Orlando*, *Enrico*, *Alcides*, *Alcibiades*, *Atalanta*, *Il Trionfo del Fato*, and *Le Rivali Concordi*, which being translated from the Italian into the German language, were performed at Hamburg between the years 1694 and 1700. He also composed a few madrigals in five parts; a very fine one of his, '*Gettano il Re*,' is frequently performed in the Academy of ancient Music, as is also one of his motets, '*Qui diligit Mariam*,' the scores whereof were presents from himself to the society. A short duet, and an air from some of his operas was introduced into the English opera of *Thomyris Queen of Scythia*, performed at Drury-lane theatre in 1708, and adapted severally to the words, '*Prithee leave me*,' and '*Farewell love*.'

But the most celebrated of all his works are his duets, composed for two voices, with no other accompaniment than a bass calculated simply to sustain the harmony without encreasing in effect the number of parts. It is probable that he might apply his studies so much to this species of composition, in compliance with the taste of the ladies about the court; for it is observable that the poetry of them is altogether of the amatory kind\*; and it appears by little memorandums in several copies, that many of his duets were composed at the request of divers ladies of distinction; and that some of them were made for their own private practice and amusement. Who the par-

\* The words of these poems were composed by the Marquis de Ariberti, Sig. Conte Palmieri, Abbate Guidi, hereafter mentioned in the life of Correlli, Sig. Averara, and Abbate Hortensio Mauro: this last named person wrote also the words for twelve duets, which Mr. Handel composed for the practice of the late queen Caroline when she was Princess of Wales, who greatly admired this kind of composition.

ticular persons were we are at a loss to discover, as they are distinguished only by initial letters, denoting their quality, except in the instance of the two duets beginning 'Inquieto mio cor,' and 'Che volete,' these appearing to have been made for and sung by her highness the Electress of Brandenburg \*.

Of these compositions it is their least praise that Mr. Handel professed but to imitate them, in twelve duets which he composed for the practice of the late queen Caroline. Mattheson remarks of Steffani's duets, that they are imitations in the unison and octave, and for the most part they are so. By this circumstance they stand eminently distinguished from those desultory compositions that bear the name of duets, in which the air, whatever it be, is deserted before it has well reached the ear; as also from those other, in which the accompaniment is no better than the insipid harmony of thirds and sixths †.

The characteristic of these compositions is fine and elegant melody, original and varied modulation, and a contexture of parts so close, that in some instances canon itself is scarcely stricter; and, which is very remarkable, this connection is maintained with such art, as not to affect the air naturally, or superinduce the necessity of varying it in order to accommodate it to the harmony. But as these compositions exceed the power of verbal description, the following, which is a duet of Steffani, in the king's collection, must testify to their merits.

\* This must have been the admired lady Sophia Dorothea, only daughter of the aforesaid duke of Brunswic, and sister to the late king, and the person whom Corelli has honoured with the patronage of his Opera quinta. In the year 1684 she was married to Frederic III. Marquis of Brandenburg, by whom she had issue the father of the present king of Prussia.

† The most complete collection of Steffani's duets now extant is one in nine or ten small volumes, in oblong quarto, made for the late queen Caroline, while she was at Hanover, containing near a hundred duets; it was afterwards in the library of Frederic prince of Wales, and is now in that of his present majesty.

FORMA un ma - re il pian - to

mio e lo folca e lo folca il mes - to

FORMA un ma - re il pian - to

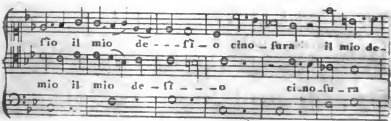
co - - - re il mes - to,

mio - - e lo folca e lo

co - - - re e lo folca

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line and a piano accompaniment. The lyrics are in Italian. The first system starts with 'FORMA un ma - re il pian - to'. The second system continues with 'mio e lo folca e lo folca il mes - to'. The third system starts with 'FORMA un ma - re il pian - to' and continues with 'co - - - re il mes - to,'. The fourth system continues with 'mio - - e lo folca e lo' and 'co - - - re e lo folca'. The piano accompaniment consists of chords and moving lines in the right and left hands.





Ho per ve - la la speran -  
 il mio de - si - o. Ho per ve -  
 za fon' il ven - - - to fon' il ven - -  
 la la speran - za  
 - - - to i miei sospi - ri miei i miei  
 Ho per ve - la la speran - za fon' il ven - - -  
 sospi - ri miei i miei sospi - - ri  
 to fon' il ven - -



Ho per ve - la la speran - -  
 - to i fon il ven - - - to i miei fospi -  
 za fon'il ven - - - to  
 - ri miei i miei fospi-ri i miei miei fospi - -  
 fon'il ven - - - to fon'il ven - -  
 - ri fon'il ven - - - to fon'il ven - -  
 to i miei fospi-ri i miei fos - pi - - ri i miei fos -  
 - to i miei fospi - ri miei fospi - - ri miei fospi-ri fos -

Ho per ve - la la speran -  
il mio de - si - o. Ho per ve -  
za fon'il ven - - - to fon'il ven - -  
- la la speran - - za  
- - - to i miei sospi - ri miei i miei  
Ho per ve - la la speran - za fon'il ven - - -  
sospi - ri miei i miei sospi - - ri  
- - - to fon'il ven - - -

Ho per ve - la la speran - -

- to i fon il ven - - - to i miei sospi -

za fon il ven - - - to

- ri miei i miei sospi - ri i miei miei sospi -

fon il ven - - - to fon il ven -

- ri fon il ven - - - to fon il ven -

to i miei sospi - ri i miei sospi - - ri i miei sospi -

- to i miei sospi - ri i miei sospi - - ri i miei sospi - ri sospi -

pi - - - ri  
- - - pi - - - ri è tra fco - - - gli di mar.

è tra fco - - - gli di mar.

- tiri fida feorta è la costan - - -

tiri fida feorta è la col - tan -

- - za fida feorta è la costan - - - za è tra fco - - -

- - - za fida (corta è la col -

gli di mar - tiri

tan - za è tra sco -

fida scorta è la costan -

- gli di martiri fida scorta è la cof - - tan - - - za è la

- - - - - za fida scorta è la cof - - -

cof - - tan - - - za Ma fe scor - - -

za è la costan - - - - - za

- - - - - go - no Ma fe scor - - -

gono funeste le tempe -

ste Del Nocchiero ch'è cieca guida

chi m'affi - da chi - chi - chi - m'affi - - -

da

tosto squarciasi tosto squar - - -

ciafi la vela se si cela lo splendor delle mie

stelle tanto tanto bel-le se si cela lo splendor del le mie

fremeil ven - - - to fremeil  
stelle tante bel-le fremeil ven - - - to

ven - - - to fremeil ven.to de' sospi-ri  
fremeil ven - - - to fremeil ven.to de' fos-

ei de-fi-ri fremel ven-to de suf-pi-ri ei de-fi-ri  
-pi-ri fremel ven-to de suf-pi-ri ei de-fi-ri ei de-

-ri d'un in-giusto e fiero orgo - - - gl-io danno in sco - -  
-firi d'un in-giusto e fiero or-go - - - gl-io danno in

- - - - - gl-io danno in sco-glio in tal for-te  
sco - - - - - gl-io danno in sco-glio

sol m'auanza la cof-fa - - - - - za  
in tal forte sol m'auanza la cof-



in tal forte - sol m'auvanza la cof-tanza  
- tan - - - za in tal for-te sol m'auvan-za la cof-

la cof-tan - - - za ma ma che pro! ma  
- tan - - - - - za ma ma che pro! ma

ma che pro! feil Core ab-forto te - me te - me restar  
ma che pro! feil

pri - ma che giunga in Por - to feil Core ab-forto te -  
Core ab-forto te - me te - me ref-tar pri - ma che

me te - me restar pri - ma che giunga in Por - - - to  
 giungaiu Por - - to pri - - ma che giunga in Por - to feil

pri - ma che giunga in Por - - to feil Core ab-forto te - me te -  
 Core ab-forto te - - me te - me ref-tar pri - ma che giungaiu

me ref - tar pri - ma che giunga in Porto pri - ma che  
 Por - - to pri - ma che giunga in Porto pri -

giunga pri - ma che giungaiu Por - - - - to.  
 - ma che giunga pri - ma che giunga in Por - - to.

ABBATE STEFFANI.

It may be remembered that in the account herein before given of Antimo Liberati, mention is made of a letter from him to Ovidio Persapegi. In this letter the author seems to adopt the notions respecting music, of Sextus Empiricus, in his treatise *adversus Mathematicos*, and of Cornelius Agrippa, in his discourse *de Incertitudine et Vanitate Scientiarum*, and affects to doubt whether the principles of music have any foundation in nature or not, or, in short, whether the pleasure arising from the contemplation of musical harmony is not resolvable into mere fancy, and a previous disposition of the mind to approve it. To obviate this silly notion, Steffani, in the year 1695, published a series of letters with this title, '*Quanta certezza abbia da suoi principii la musica*,' which Andreas Werckmeister, a most excellent musician, and organist of the church of St. Martin at Halberstadt, translated and published at Quedlinburg, in the year 1700. Mattheson, in his *Orchestra*, page 300, 302, mentions two persons, namely, John Balhorn, and Weigweiser, as the authors of observations on these letters of Steffani; but, according to Mattheson's account, neither of them was either able to read the original; or in the translation to distinguish between the sense of the author, as delivered in the text, or the opinions of the translator, contained in the notes.

The musical talents of our author, however extraordinary, were far from being the only distinguishing part of his character: he had great natural endowments, and these he had considerably improved by study, and the conversation of learned and polite men. Nor did he confine his pursuits merely to those branches of learning that are immediately connected with his profession; but he applied himself to the study of the constitution and interests of the empire, by which he became enabled to act in a sphere that very few of his profession were ever known to attain, politics and the business of the public. It is therefore not to be wondered at that he was frequently employed in negociations to foreign courts, or that he should on such occasions be honoured with all the marks of distinction usually paid to public ministers. Among other transactions, he had a considerable share in concerting with the courts of Vienna and Ratisbon the scheme for erecting the duchy of Brunswick Lunenburg into an electorate; a step which the critical situation of affairs in the year 1692 rendered necessary to the preservation of a proper balance between the interests

interests of the house of Austria and its adversaries, who, by the accession of the Newburg family to the electorate of the Rhine, were now thought to be too formidable. This important service could not fail of recommending him to the friends of the Austrian family; accordingly the elector, as a testimony of his regard, assigned him a pension of fifteen hundred rix-dollars per annum; and the pope, Innocent XI. promoted him to the bishopric of Spiga\*. Though as the advantages resulting from this event, could but very remotely, if at all, affect the interests of the Roman catholics in the empire, some have been induced to think that this signal instance of favour shewn by the pontiff himself, must have been the reward of a negotiation more favourable to their cause, viz. the procuring liberty for those of that persuasion to erect a church at Hanover, and publicly to exercise their religion there; a privilege which, till the time Steffani solicited for it, had been denied them, and which at this juncture it was not thought prudent any longer to refuse.

He was now considered as a statesman, and was besides a dignitary of the church; and having a character to sustain, with which he imagined the public profession of his art not properly consistent, he forbore the setting his name to his future compositions, and adopted that of his secretary or copyist, Gregorio Piva. Influenced perhaps by the same motives, in the year 1708 he resigned his employment of chapel-master in favour of Mr. Handel.

About the year 1724 the Academy of ancient Music in London was become so famous as to attract the notice of foreigners; and Steffani, as a testimony of his regard for so laudable an institution, having presented that society with many of his own valuable compositions, the Academy, in return for so great a favour, unanimously elected him their president†, and received from him a very polite letter, acknowledging the honour done him.

\* SPIGA is situate in Anatolia or Asia Minor, and is one of those nominal bishoprics which are said to be in partibus infidelium. Anciently it was a city of great eminence, and called Cyzicus. Vide Heyl. Cosmog. page 610, Edit. 1703.

† 'Huic ut annumeretur Societati, petisse non designati sunt primi Ordinis Viri, Musicæ studio dediti, Præeoxque periti; inter quos semper meminisse juvabit Abbatem Steffani, Spigæ Episcopum, qui dum nomen suum nostris Tabulis inscribi rogavit, Præfex unanimi omnium consensu est electus.' Letters from the Academy of Ancient Music at London to Signor Antonio Lotui of Venice, with his Answers and Testimonies, Lond. 1732.

In the year 1729, an inclination to see his relations and the place of his nativity, determined him to take a journey into Italy, from whence, after he had staid a winter, and visited the most eminent masters then living, he returned to Hanover. He had not remained long in that city, before some occasion called him to Francfort, and soon after his arrival he became sensible of the decay of his health; being of a constitution which the slightest disorder would affect, and consequently little able to endure the infirmities incident to old age, after an indisposition of a few days he died.

When he was last in Italy, he resided chiefly at the palace of Cardinal Ottoboni, with whom it had long been a custom on Monday in every week, to have performances of concerts; or of operas, oratorios, and other grand compositions: on these occasions, in the absence of a principal singer, it has many times fallen to the lot of Steffani to be a performer; and it is said by some, whose good fortune it has been to be present at such an accident, that when he sung he was just loud enough to be heard, but that this defect in his voice was amply recompensed by his manner, in the chasteness and elegance of which he had few equals. As to his person, he was less than the ordinary size of men; of a tender constitution of body, which he had not a little impaired by intense study and application. His deportment is said to have been grave, but tempered with a sweetness and affability that rendered his conversation very engaging; he was perfectly skilled in all the external forms of polite behaviour, and, which is somewhat unusual, continued to observe and practise them at the age of fourscore.

Besides the letters abovementioned, there are extant in print the following works of Steffani, viz. *Psalmodia Vespert.* 8. Voc. Romæ, 1674. A collection of Motets entitled *Sacer Janus Quadrifrons*, 3. Voc. Monachii, 1685; and a Collection of *Airs* taken from his operas: the latter is not to be regarded as a genuine publication, though of Estienne Roger of Amsterdam, for the title bears not his Christian name, and his surname is mis-spelt Stephani; besides this the title is 'Sonate da Camera à tre, due Violini, alto Viola e Basso,' but the book itself is in truth no other than a collection of overtures, symphonies, entrées, dance-tunes, and airs for instruments, in which kind of composition it is well known Steffani did not excel.

VOL. IV.

H h h

CHAP.

## C H A P. IV.

**A**NDREAS WERCKMEISTER, the son of a brewer at Bennickenstein, a small town in Thuringia, was born on the thirtieth day of November, in the year 1645. He was instructed for two years in music by his father's brother Christian Werckmeister, organist at Bennungen; but in the month of August 1660, he was removed to a school at Nordhausen, where he staid for two years. From thence he went to Quidlenburg, in the college whereof another brother of his father, Victor Werckmeister, was cantor, and having greatly improved himself in the study and practice of music, received an invitation from the council of Hasselfelde, a city on the river Hartz, in the principality of Blankenburg, to become their organist, which he accepted. While he was in this employment he had a like call to Ellrich, but was prevented from complying with it by the duke Rudolphus Augustus, who desired to keep him in the district of Blankenburg. However, being invited, in the year 1674, to Elbingerod, by the offer of the employments of organist, and also recorder of that town, he was permitted to accept them. In the year 1696 he was appointed organist of the church of St. Martin at Halberstadt, in which station he died on the twenty-sixth day of October, 1706. In a sermon, preached at his funeral by John Melchior Gotzens, and printed in 1707, it is mentioned that he was Royal Prussian Inspector of the organs in the principality of Halberstadt. Mr. Handel, who was well acquainted with him, was used to speak of him in terms of great respect; and he was doubtless a learned and very skilful musician: his works are, *Orgel-Probe*, printed in 1681. *Musicæ Mathematicæ Hodegum curiosum*, 1687. *Sonatas for a Violin, with a thorough-bass*, 1689. *Musikalische Temperatur*, 1691. A treatise in German on the use and abuse of music, printed in the same year, *Hypomnemata Musica*, 1697. *Erweiterte Orgel Probe*, 1698. *Cribrum Musicum*, 1700. A translation of Steffani's Letters abovementioned with notes, 1700. *Reflections on Thorough-bass*, in German, without a date. *Harmnologiam Musicam*, 1702. *Organum Gruningense redivivum*, 1705. *Musikalische Paradoxal Discourse*, published the year after his decease.

SEBAS-

SEBASTIEN DE BROSSARD, an eminent French musician, in the former part of his life had been prebendary and chapel-master of the cathedral church of Strasburg, but afterwards became grand chaplain, and also Maître de Chapelle in the cathedral of Meaux. There is extant of his a work entitled 'Prodromus Muscalis, ou Elevations et 'Motets à Voix seule, avec une Basse-continue.' The first edition printed in the second in 1702. 'Elevations et Motets à ii et 'iii Voix, et à Voix seule, deux dessus de Violon, ou deux Flûtes avec 'la Basse-continue, 1698, being the second part of the Prodromus Muscalis. He was the author also of a very useful book entitled 'Dictionnaire de Musique, contenant une explication des termes 'Grecs, Latins, Italiens, & François les plus usitez dans la Musique,' printed at Amsterdam, in folio, in 1703, and afterwards at the same place in octavo, without a date. At the end of this book is a catalogue of authors, ancient and modern, to the amount of nine hundred who have written on music, divided into classes, wherein are interspersed many curious observations of the author relating to the history of music. By Mr. Boivin's Catalogue general des Livres de Musique for the year 1729, it appears, that Brossard was the author of two sets of motets, as also of nine Leçons de Tenebres therein mentioned.

It seems that these several publications were at a time when the author was far advanced in years; for Walther takes notice that in the *Mercure Galante* he is mentioned as an abbé and componist so early as the year 1678.

PAOLO LORENZANI, a Roman by birth, and a pupil of Horatio Benevoli, was maestro di cappella, first in the Jesuits church at Rome, and afterwards in the cathedral of Messina in Sicily; from whence he was invited by Lewis XIV. to Paris, where he was greatly caressed by the king and all the nobility. He composed and published at Paris a collection of very fine motets. In the year 1679 the king sent him to Italy to engage singers for his chapel; and it is said that he returned with five, who had scarce their equals in Europe.



ARCANGELUS CORELLIUS

DE FUSIGNANO,

DICTUS BONONIENSIS.

ARCANGELO CORELLI, a native of Fusignano, a town situated near Imola, in the territory of Bologna, was born in the month of February, 1653. His first instructor in music was Matteo Simonelli, a singer in the pontifical chapel, mentioned in a preceding article, by whom he was taught the rudiments of the science, and the art of practical composition; but the genius of Corelli leading him to prefer secular to ecclesiastical music, he afterwards became a disciple of Giovanni Battista Bassani, who, although maestro di cappella of the church of Bologna, was celebrated for his excellence in that species



species of composition which Corelli most delighted in, and made it the study of his life to cultivate.

We may reasonably suppose that to facilitate his studies Corelli had been taught the Clavicembalo and organ; nevertheless he entertained an early propensity to the violin, and, as he advanced in years laboured incessantly in the practice of that instrument. About the year 1672 his curiosity led him to visit Paris, probably with a view to attend the improvements which were making in music under the influence of Cardinal Mazarine, and in consequence of the establishment of a Royal Academy; but, notwithstanding the character which he brought with him, he was driven back to Rome by Lully, whose jealous temper could not brook so formidable a rival as this illustrious Italian. In the year 1680 he visited Germany, and met with a reception suitable to his merit from most of the German princes, particularly the elector of Bavaria, in whose service he was retained, and continued for some time. After about five years stay abroad, he returned again to Rome, and there pursued his studies with great assiduity.

In the year 1686, our king James II. being disposed to cultivate a good understanding with pope Innocent XI. sent the earl of Castlemain, with a numerous train, his ambassador to the court of Rome. Upon this occasion Christina, who had then lately resigned the crown of Sweden, and taken up her abode at Rome, entertained the city with a musical drama of the allegoric kind, written by Alessandro Guidi of Verona, a fine Italian poet, and set to music by Bernardo Pasquini\*.

The proficiency of Corelli on his favourite instrument, the violin, was so great, that the fame of it reached throughout Europe; and Mattheson has not scrupled to say that he was the first performer on it in the world; and Gasparini styles him 'Virtuosissimo di violino,

\* It is printed in the Poems of Guidi, octavo, Verona, 1726, with this title, 'Accademia per Musica fatta in Roma nel real Palazzo della Maestà di Cristina Regina di Svezia per festeggiare l'asunzione al trono di Jacopo Re d' Inghilterra. In occasione della solenne Ambasciata mandata da S. M. Britannica alla Santità di nostro Signore Innocenzo XI.

\* Personaggi.

' Londra, Tamigi, Fama, Genio Dominate, Genio Ribelle, Cori di Cento Musici.'

And at the bottom of the page is the following note: 'Bernardo Pasquini, Compositore della Musica, Arcangelo Corelli Capo degl' Istromenti d' arco, in numero di Centocinquanta.'

'e vero Orfeo de nostri tempi \*.' It does not however appear that he had attained to a power of execution in any degree comparable to that of later professors; and it may well be supposed that the just and rational notions which he entertained of the instrument, and of the end and design of music in general, aided by his own good sense, restrained him from those extravagances, which have no other tendency than to disgust the judicious, and excite the admiration of the ignorant. The style of his performance was learned, elegant, and pathetic, and his tone firm and even: Mr. Geminiani, who was well acquainted with and had studied it, was used to resemble it to a sweet trumpet. A person who had heard him perform says that whilst he was playing on the violin, it was usual for his countenance to be distorted, his eyes to become as red as fire, and his eye-balls to roll as in an agony.

About the year 1690 the opera was in great perfection at Rome; Pasquini was the great dramatic composer: Mattheson infers the excellence of this entertainment from this circumstance, that Pasquini, Corelli, and Gaetani were performers in the Roman orchestra at the same time, the first being at the harpsichord, the second at the head of the band, and the latter performing on the lute.

While he was thus engaged at Rome, Corelli was highly favoured by that great patron of poetry and music, Cardinal Ottoboni. Crescimbeni says that he regulated the musical academy held at the palace of his eminence every Monday afternoon. Here it was that Mr. Handel became acquainted with him; and in this academy a *Serenata* of Mr. Handel, entitled *Il Trionfo del Tempo*, was performed, the overture to which was in a style so new and singular, that Corelli was confounded in his first attempt to play it.†

The merits of Corelli as a performer were sufficient to attract the patronage of the great, and to silence, as indeed they did, all compe-

\* *L'Armonico Pratico al Cembalo*, cap. vii. This appellation seems to have been generally given him, and is recognized in the following verses under the prints of him:

'Liquisse Infernas jam credimus Orphea Sedes  
'Et terras habitare, hujus sub imagine formæ  
'Divinus patet ipse Orpheus, dum numine dignæ  
'Arte modos fingit, vel chordas mulcet, utramque  
'Agnoscit laudem, meritosque Briannus honores.'

† This *Serenata*, translated into English, and entitled *The Triumph of Time and Truth* was performed at London in 1751. The overture is in the printed collection of Mr. Handel's overtures, and it is conjectured, that the first movement was what appeared difficult to Corelli.

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tition; but the remembrance of these is at this day absorbed in the contemplation of his excellencies as a musician at large, as the author of new and original harmonies, and the father of a style not less noble and grand, than elegant and pathetic.

The works of Corelli are solely compositions for instruments, and consist of six operas \*, entitled as follows:

Suonate a trè, due Violini, e Violone, col Basso per l' Organo. Opera prima.

Sonate da Camera a trè, doi Violini, e Violone ò Cimbalo. Opera Seconda.

Suonate a trè, doi Violini, e Violone, ò Arcileuto col Basso per l' Organo. Opera Terza.

Suonate da Camera a trè, doi Violini, e Violone ò Cimbalo. Opera Quarta.

Sonate à Violino e Violone ò Cimbalo. Opera Quinta, Parte Prima: Parte Seconda, Preludii, Allemande, Correnti, Gighe, Sarabando Gavotte, e Follia. This work was first published at Rome, with a dedication by the author to Sophia Charlotta, electress of Brandenburg, dated the first day of January, 1700.

Concerti Grossi con duoi Violini e Violoncello di Concertino obbligati e duoi altri Violini, Viola e Basso di Concerto Grosso ad arbitrio che si potranno radoppiare †.

There four operas of Sonatas were published, as they were completed, at different times; the first edition of the first opera has escaped a diligent search, but those of the second, third, and fourth

\* There are two collections of Sonatas, printed at Amsterdam, not included in the above enumeration, the one entitled 'Sonate a trè, doi Violini e Basso per il Cimbalo, si crede che Siano State Composte di Arcangelo Corelli avanti le sue altre Opere, Opera Settima. Stampate à Spesa di Michele Carlo Le Cene;' the other 'Sonate a trè, due Violini col Basso per l' Organo di Arcangelo Corelli di Fuggiano, Ouvrage posthume,' published by Etienne Roger and the above Le Cene. Of the authenticity of the posthumous work there is not the least evidence; and as to the Opera Settima, there is the fullest to prove it the work of another. In short, these Sonatas, in the title-page whereof the reader is told that they are believed to have been composed by Arcangelo Corelli before his other works, are no other than nine of twelve Sonatas for two violins and a bass, composed by a countryman of ours resident in Italy, and which were published with this title, 'Sonate a trè, doi Violini Violone, & Arcileuto col Basso per l' Organo. Dedicate all' Altezza Serenissima di Ferdinando III. Gran Principe di Toscana. Da Giovanni Ravenkerck, alias Rederi, Inglese, Opera Prima. In Roma, per il Mascardi, 1695.

† There is extant also in the book entitled the Division Violin, part II. a Solo in the key of G, with the lesser third, said to be of Corelli, but it wants authority.

† Of this species of musical composition we are told that Giuseppe Torelli, of Bologna was the inventor.

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have been recovered : the second Opera, printed at Rome in 1685, is dedicated to Cardinal Panfilio ; the third, printed at Bologna in 1690, to Francis II. duke of Modena ; the fourth, also printed at Bologna, in 1694, to Cardinal Ottoboni, in whose palace at Rome the author then resided ' col spetiosa carattere d' attuale servitore ' of his eminence, as the dedication expresses it. These early editions, and also the subsequent ones published at Antwerp, were printed on the old lozenge-headed note, with the quavers and semiquavers disjoined from each other, forming a very obscure and illegible character \*.

About the year 1720 Estienne Roger of Amsterdam printed a fine edition of the four Operas of Sonatas, stamped on copper, in the same character with the rest of his numerous publications.

Of the Concertos, the first edition is that beautiful one printed at Amsterdam for Estienne Roger and Michael Charles Le Cene, with a frontispiece before it, designed by Francesco Trevisani, of a muse playing on and singing to the lute.† The dedication of this work to John William, Prince Palatine of the Rhine, bears date at Rome the third day of December, 1712.

During the residence of Corelli at Rome, besides those of his own country, many persons were ambitious of becoming his disciples, and learning the practice on the violin from the greatest master of that instrument the world had then heard of. Of these it is said the late Lord Edgumbe was one ; and that the fine mezzotinto print of Corelli by Smith, was scraped from a picture painted by Mr. Hugh Howard at Rome for that nobleman ‡.

\* Of the Antwerp editions the following only have come to hand, Opera Prima Nuovamente Ristampata. In Anversa Stampato in Casa di Henrico Aertssens al Monte Parnasso, anno 1688. Opera Terza Nuovamente Ristampata, by the same person, 1691. But such was the parsimony of the printers of these subsequent editions, that the dedications are omitted, which might have ascertained the time of the first publication of each Opera, and possibly furnished some particulars respecting the author, as that to the original edition of the fourth does, whereby we are informed that Corelli was a domestic of Cardinal Ottoboni, that the work which it precedes was composed in his palace, and that the pieces contained in it were frequently performed in the academy there held.

The Italian and Flemish editions were so little fit for use, that the demand for Corelli's works being very great in England, many persons acquired a subsistence by copying in writing the Sonatas of Corelli in a legible character ; in particular Mr. Thomas Shuttleworth, a teacher of music, and who was living in Spitalfields in the year 1738, by his industry in this practice was enabled to bring up a numerous family.

† For want of attention in the engraver, the print is the reverse of the painting, and the muse is made to finger the instrument with her left hand.

‡ This picture was painted between 1697 and 1700, for in that interval it appears that Mr. Howard was abroad. Anecdotes of Painting in England by Mr. Horace Walpole, vol. III. page 144. That Corelli sat to Mr. Howard for it is certain, for in the print  
after

Corelli died at Rome about six weeks after the publication of his Opera Sesta, that is to say, on the eighteenth day of January, 1713, and was buried in the church of the Rotunda, otherwise called the Pantheon, in the first chapel on the left hand of the entrance. Over the place of his interment is a sepulchral monument to his honour, with a marble bust thereon, erected at the expence of Philip William, Count Palatine of the Rhine, under the care and direction of Cardinal Ottoboni \*. The following is the inscription thereon :

D. O. M.  
ARCANGELO CORRELLIO A FUSIGNANO  
PHILIPPI WILLELMI COMITIS PALATINI RHENI  
S. R. I. PRINCIPIS AC ELECTORIS  
BENEFICENTIA  
MARCHIONIS DE LADENSBURG  
QUOD EXIMIIS ANIMI DOTIBUS  
ET INCOMPARABILI IN MUSICIS MODULIS PERITIA  
SUMMIS PONTIFICIBUS APPRIME CARUS  
ITALIÆ ATQUE EXTERIS NATIONIBUS ADMIRATIONI FUERIT  
INDULGENTE CLEMENTE XI. P. O. M.  
PETRUS CARDINALIS OTTORONUS S. R. E. VIC. CAN.  
ET GALLIARUM PROTECTOR  
LIIRISTE CELEBERRIMO  
INTER FAMILIARES SUOS JAM DIU ADSCITO  
EJUS NOMEN IMMORTALITATI COMMENDATURUS  
M. P. C.  
VIXIT ANNOS LIX. MENS. X. DIES XX.  
OBIIT IV. ID. JANUARIJ ANNO SAL. MDCCXIII.

after it is this inscription, ' H. Howard ad vivum pinxit.' Mr Howard was no very extraordinary painter, but being an Englishman, and the English being celebrated for portrait-painting, it is imagined that he left behind him one other picture of Corelli, painted by himself, or at least a copy of the former ; for the bust on the monument of Corelli in the Rotunda at Rome, does in every respect most exactly correspond with the mezzotinto print of Smith.

\* It is commonly said here that the Jig in the fifth Sonata in the Opera Quinta, is engraven on Corelli's monument ; but it is in the following sense only that this assertion is true. The bust represents him, as the print does, with a music-paper in his hand, on which are engraven certain musical notes, which, upon a near inspection, appear to be a few bars of that fine air.

For many years after his decease, this excellent musician was commemorated by a solemn musical performance in the Pantheon, on the anniversary of his death. In the year 1730 an eminent master, now living, was present at that solemnity, who relates that at it the third and the eighth of his Concertos were performed by a numerous band, among whom were many who had been the pupils of the author. He adds, that these two pieces were performed in a slow, distinct, and firm manner, without graces, and just as they are wrote; and from hence concludes that this was the manner in which they were played by the author himself.

He died possessed of a sum of money equal to about six thousand pounds sterling. He was a passionate admirer of pictures\*, and lived in an uninterrupted friendship with Carlo Cignani and Carlo Marat: these two eminent painters were rivals for his favour, and for a series of years presented him at times with pictures, as well of other masters as of their own painting. The consequence hereof was, that Corelli became possessed of a large and valuable collection of original paintings, all which, together with the sum abovementioned, he bequeathed to his dear friend and patron Cardinal Ottoboni, who, reserving the pictures to himself, generously distributed the rest of the effects among the relations of the testator.

Corelli is said to have been remarkable for the mildness of his temper and the modesty of his deportment; the lineaments of his countenance, as represented in his portrait, seem to bespeak as much; nevertheless he was not insensible of the respect due to his skill and exquisite performance. Cibber, in the *Apology for his Life*, page 340, relates that when he was playing a solo at Cardinal Ottoboni's, he dis-

\* It may serve as an argument to prove the affinity of the sister arts of music and painting, that the love of each to an equal degree has in many instances centered in the same person. Mr. Handel, though not a collector, was a lover of pictures, and for many years before his death frequented, for the purpose of viewing them, all collections exposed to sale: Geminiani, in the latter years of his life, was absorbed in the love of painting, and once declared to the author of this work, that he loved it better than music. Nicholas Lanier, though celebrated as one of the first musicians in his time, by his excellence in painting, has rendered his character so ambiguous, that both faculties claim him; and in Mr. Walpole's *Anecdotes* he stands ranked among the painters, and with very good reason; his own portrait in the music-school at Oxford, painted by himself, being a masterly work. On the other hand, there are instances of painters who have been no less excellent in the practice of music, as were Leonardo da Vinci, Domenichino, and Sir Godfrey Kneller; Guido Reni, and our countryman Mr. Samuel Cooper were famous for their skill and performance on the lute.

covered the Cardinal and another person engaged in discourse, upon which he laid down his instrument; and being asked the reason, gave for answer, that he feared the music interrupted conversation. He was censured by some who were acquainted with him, for his parsimony, upon no better ground than the accustomed plainness of his garb, and his disinclination to the use of a coach or other carriage. Mr. Handel had remarked these two little particulars in his conduct, and would sometimes, when he spoke of him, add, but without a view to depreciate his character, that his ordinary dress was black, and his outer garment a plain blue cloak.

That he was a man of humour and pleasantry may be inferred from the following story, related by Walther, in his account of Nicolas Adam Strunck, violonist to Ernestus Augustus, elector of Hanover. This person being at Rome, upon his arrival made it his business to see Corelli: upon their first interview Strunck gave him to understand that he was a musician; 'What is your instrument?' asked Corelli; 'I can play,' answered Strunck, 'upon the harpsichord, and a little on the violin, and should esteem myself extremely happy might I hear your performance on this latter instrument, on which I am informed you excel.' Corelli very politely condescended to this request of a stranger; he played a solo, Strunck accompanied him on the harpsichord, and afterwards played a Toccata, with which Corelli was so much taken, that he laid down his instrument to admire him. When Strunck had done at the harpsichord, he took up the violin, and began to touch it in a very careless manner, upon which Corelli remarked that he had a good bow-hand, and wanted nothing but practice to become a master of the instrument; at this instant Strunck put the violin out of tune, and, applying it to its place, played on it with such dexterity, attempering the dissonances occasioned by the mis-tuning of the instrument with such amazing skill and dexterity, that Corelli cried out in broken German, 'I am called Arcangelo, a name that in the language of my country signifies an Archangel; but let me tell you, that you, Sir, are an Arch-devil.'

Our observations on the works of Corelli may properly enough be classed under two heads, that is to say, their general history, and their peculiar character; as to the first, it is confidently asserted that they were composed with great deliberation; that they were revised and corrected from time to time; and, finally, submitted to the in-

spection of the most skilful musicians of the author's time. Of the Sonatas it may be remarked that the first and third Operas consist of fugues and slow movements, without any intermixture of airs, these are termed *Sonate da Chiesa*, in contradistinction to those in the second and fourth operas, which are styled *da Camera*: the former, we are told by Mattheson, were usually played in the churches abroad after divine service; and the whole four operas for many years furnished the second music before the play at both the theatres in London. The fifth opera consists of those solo-sonatas which the author himself was accustomed to perform on special occasions; there is one edition of them in two distinct parts, viz. one for the violin, and the other for the violoncello or harpsichord; and another with the graces to the *adagio* movements, which some have suspected to be spurious, but they are in one of the Amsterdam editions; and to obviate a doubt of their genuineness, the publisher, Estienne Roger, has, in one of his printed catalogues, signified that the original copy of them, as also some letters of the author on the subject, were open to the inspection of the curious at his shop. The last of the twelve is a set of divisions, twenty-four in number, on a favourite air, known in England by the name of *Farinell's Ground*\*, and is called by Corelli, *Follia*. The twelfth Sonata of Vivaldi's *Opera Prima* is a praxis on the same melody.

So much for the general history of his works; as to their peculiar character, it may be said that to enumerate the various excellencies of this great master would require a particular examen of his several compositions; of his Sonatas Mattheson remarks, that there is more art and contrivance in them than in his Overtures, i. e. his Concertos; but in this he certainly is mistaken. The first opera is but an essay towards that perfection to which he afterwards arrived; there is but little art and less invention in it; the third, eighth, and ninth Sonatas therein contained are almost the only ones in practice. The second opera carries with it the evidences of a genius matured by exercise: the second, the fifth, the eighth, and the eleventh Sonatas are both learned and elegant. The third opera is the most elaborate of the four, as abounding in fugues. The first, the fourth, the sixth, and the ninth Sonatas of this opera are the most distinguished; the latter has drawn tears

\* This ground was composed by Farinelli, uncle of the famous singer Carlo Broschi Farinelli, and composer, violinist, and concert-master at Hanover about the year 1684. He was ennobled by the king of Denmark, and was by king George I. appointed his resident at Venice.

from



from many an eye; but the whole is so excellent, that, exclusive of mere fancy, there is scarce any motive for preference. The fourth opera is, in its kind, equal to the former two; the second and eleventh Sonatas excite a melancholy, soothing and of the most pathetic kind. The third, sixth, and tenth are gay and lively in an eminent degree; they do not provoke mirth, but they inspire cheerfulness, gaiety, and every species of good humour short of it. Of his Solos, the second, the third, the fifth, and the sixth are admirable; as are the ninth, the tenth, and, for the elegant sweetness of the second movement, the eleventh. A very good musician, Giorgio Antonioti, has remarked of the fugue in the first, that the melody of the subject is but indifferent \*, but every one must own that the subject itself is well sustained.

The sixth opera, though composed at a time when the faculties of the author might be supposed to have been on the decline, affords the strongest proof of the contrary; nothing can exceed in dignity and majesty the opening of the first Concerto, nor, for its plaintive sweetness, the whole of the third. And he must have no ears, nor feeling of the power of harmony, or the effects of modulation, who can listen to the eighth without rapture †.

The compositions of Corelli are celebrated for the harmony resulting from the union of all the parts; but the fineness of the airs is another distinguishing characteristic of them: the Allemand in the tenth Solo is as remarkable for spirit and force, as that in the eleventh is for its enchanting delicacy: his Jigs are in a style peculiarly his own; and that in the fifth Solo was never equalled. In the Gavot-movements in the second and fourth operas, the melody is distributed with great judgment among the several parts. In his minuets alone he seems to fail; Bononcini, Mr. Handel, and Giuseppe Martini have excelled him in this kind of air.

It is said there is in every nation a style both in speaking and writing, which never becomes obsolete; a certain mode of phraseology, so consonant and congenial to the analogy and principles of its respective language, as to remain settled and unaltered ‡. This, but

\* In a treatise intitled *L'Arte Armonica*, published at London in 1760, page 95.

† This concerto was composed on occasion of a solemnity peculiar to the Romish church, the celebration of the Nativity; the printed copies having this advertisement, 'Fatto per la Notte di Natale.'

‡ Dr. Sam. Johnson's preface to his edition of Shakespeare.

with

with much greater latitude, may be said of music; and accordingly it may be observed of the compositions of Corelli, not only that they are equally intelligible to the learned and unlearned, but that the impressions made by them have been found to be as durable as general. His music is the language of nature; and for a series of years all that heard it became sensible of its effects; of this there cannot be a stronger proof than that, amidst all the innovations which the love of change had introduced, it continued to be performed, and was heard with delight in churches, in theatres, at public solemnities and festivities in all the cities of Europe for near forty years. Men remembered, and would refer to passages in it as to a classic author; and even at this day the masters of the science, of whom it must be observed, that though their studies are regulated by the taste of the public, yet have they a taste of their own, do not hesitate to pronounce of the compositions of Corelli, that, of fine harmony and elegant modulation, they are the most perfect exemplars.

The natural and familiar style of Corelli's music, and that simplicity, which is one of its characteristics, betrayed many into an opinion that it was easily to be imitated; and whoever considers that from harmonies such as his are, a rule or canon might be drawn that would give to any music, composed in conformity to it, a similar appearance, would entertain the same notion; but the experiment has been made, and has failed. Ravenscroft professed to imitate Corelli in those Sonatas which Roger published, and hoped to make the world believe were some of the earliest of his works. The airs of Albinoni, Torelli, Giuseppe Valentini, and Mascitti, especially the Allmands, Courants, and Jigs, seem to have been cast in Corelli's mould; and an Englishman, named James Sherard, an apothecary by profession \*, composed two operas of Sonatas, which an ordinary judge, not knowing that they were the work of another, might mistake for compositions of this great master.

ALESSANDRO SCARLATTI of Naples, and a Cavaliero, a most voluminous composer, is celebrated as having perfected the theatric style. It is said that he composed near an hundred operas; and ora-

\* This person lived in Crutched-Friars, London; he was the brother of Dr. Sherard the botanist, author of the *Hortus Elthamensis*. The Sonatas of Sherard were printed at Amsterdam, and published by Estienne Roger.

torios,

torios, serenatas, and cantatas to an incredible number; and farther, that his invention was so fertile, and his application so intense, that his copyist was not able to write so fast as he composed. Of his numerous compositions we know of but two works in print, viz. 'Cantate à una e due Voci,' and 'Motetti à una, due, tre, e quattro Voci con Violini \*.' He is said to have first introduced into his airs, accompaniments for the violin, and symphonies, which both enrich the melody, and give relief to the finger. He had a son named Domenico, who was formerly chapel-master in some church of Rome, but, in the year 1728, was taken into the service of the king of Portugal, who it is said, upon his arrival at Lisbon, to defray the expence of his journey, presented him with two thousand dollars, since which time he has applied himself to the composition of lessons for the harpsichord, of which there are a great number in print.

TOMASO ALBINONI, a Venetian, was originally a maker of cards, but having an early propensity to music, and having been taught the violin in his youth, he became not only an excellent performer on that instrument, but also an eminent composer. The titles of such of his works as are in print, may be seen in the Dutch Catalogues; they consist solely of music for instruments, viz. Concertos and Sonatas for Violins, and Cantate da Camera, and a Collection of Airs, entitled 'Balletti à tre, due Violini e Violoncello col Basso da Tomaso Albinoni, Dilettante Veneto, Opera terza,' which were sundry times printed, and at length became so familiar in England, that many of the common fiddlers were able to play them. In the year 1690 we find him associated with Gasparini, mentioned in the next article, in the composition of an opera called Engelberta, performed at the theatre di San Cassiano at Venice. Albinoni was living about the year 1725.

\* An opera of his, entitled Pyrrhus and Demetrius, was translated into English, and, with some additional airs and an overture, by Nicolini Haym, was performed at the Haymarket theatre in 1708, and printed with both the Italian and English words. The original opera was performed with universal applause at Rome, Naples, and other places, and is said to be the finest in its kind of all Scarlatti's works.

In the English opera the airs of Haym are distinguished from those of Scarlatti by their superior excellence; and also by this circumstance, that the latter have the Italian printed under the English words. The air 'Vieni o Sonno,' is celebrated as divine; and that of 'Veder parmi un ombra nera,' as also another not printed, are, in the opinion of a very good judge, who was living at the time of the performance, two of the most masterly airs that were ever composed for the theatre. See a Comparison between the French and Italian Music and Operas, translated from the French, with remarks. Page 15, in not. and page 75.

and:

and was known to a person who furnished the above facts concerning him.

FRANCESCO GASPARINI, born at Lucca about the year 1650, Accademico filarmonico, and director of the choir in the hospital della Pietà at Venice, was one of the finest vocal composers of the last century. He excelled equally in the composition of chamber and theatrical music, his Cantatas being esteemed among the finest of the kind ever published; and his operas, of which he composed a great number, are scarcely exceeded by those of Scarlatti. An opera of his, entitled *Merope*, was performed in Italy, not so long ago as to be beyond the remembrance of a very able musician lately deceased, who relates that he was present at the representation of it, and that one recitative without instruments, sung by *Merope* and her son, produced a general effusion of tears from a crowded assembly of auditors. He joined with Albinoni in the composition of an opera entitled *Engelberta*, mentioned in the preceding article, and was living at Rome in the year 1723, as appears by a letter of his writing, prefixed to the *Psalms* of Marcello, in answer to one of the author. The works of Gasparini in print are, *Cantate da Camera à Voce sola*, printed at Lucca in 1697; and a treatise, published at Venice in 1708, entitled *L'Armonico Prattico al Cimbalo, regole per ben suonare il basso*.

It is needless to observe upon the foregoing deduction of facts, that music was arrived at a great degree of perfection towards the end of the last century; and it must appear from the accounts already given in the course of this work, of eminent professors in different ages, and of various countries, that the science owes much of the perfection to which it has been brought, to the Italians and Germans. In what degree the English contributed to its improvement, can only be judged of by their works, and the suffrages of those writers, and, among others, Erasmus, who have borne testimony to the general disposition of the people of this country to favour the practice of it; to which may be added one farther testimony, viz. the declaration of Lewis XIV. in his grant to Lully, before inserted, wherein he recites that he had granted to Perrin licence to establish academies of music, in which should be sung theatrical dramas, '*comme il se pratique en Italie, en Allemagne, & en Angleterre*;' from whence it seems that, in the opinion of the French in the year 1669, the dramatic music of the English was of such a kind as to be at least worthy of imitation, and that by a people

ple who were endeavouring to form a taste after the purest models of perfection.

This consideration, as also another, to wit, that the succession of English musicians, has, in this work, hitherto been continued down no further than to about the middle of the last century, makes it necessary to recur some years backward, and to take a view of the state of music in that gloomy period, during which a sullen abstinence from innocent and elegant delights, was looked upon as conducive to the glory of God and the interests of religion; and this naturally leads us to the history of the theatre, which will be found to involve in it, at least for a considerable number of years, the history of music also.

## C H A P. V.

THE intelligent reader need not be told, that during the time of the usurpation stage plays were an abomination; the first writer who endeavoured to possess the world with the belief that theatrical entertainments were inconsistent with the purity of the christian religion, was one Stephen Gosson, rector of St. Botolph's without Bishopsgate, a man of wit and learning, who himself had wrote some few things for the stage, but falling in with the principles of the puritans, he changed the course of his studies, and became a bitter enemy to plays, players, and pipers, by whom he means musicians in general, as appears by a little book published by him in 1579, intitled 'The School of Abuse, containing a pleasaunt inuective against poets, pipers, plaiers, jesters, and such like catterpillers, of a common welth; setting up the flagge of defiance to their mischieuous exercise, and overthrowing their bulwarkes by prophane writers, natural reason, and common experience.'

Gosson's book notwithstanding the severity of the satire, is in truth, what he calls it, a pleasant inuective, for it abounds with wit and humour, and exhibits a very lively picture of the manners of the age in which it was written. The author soon after published a small tract, entitled, 'Plays confuted in five Actions, proving, that they are not to be suffered in a christian common weale; by the waye, both the caulls of Thomas Lodge\*, and the Play of Playes, written in their defence, and other objections of players frendes are truly.

\* Dr. Lodge, the author of sundry pastoral poems in England's Helicon, and others elegant compositions.

set downe, and directly answered,' wherein are severall severe reflections, as well on musicians, as on the authors and frequenters of stage entertainments.

The quarrel which Gosson had commenced against plays and players, was prosecuted with all the malevolence that fanaticism could suggest, by that hot-brained zealot William Prynne, in his book entitled 'Histrio-Mastix, the Players Scourge, or Actors Tragicædæ, in which it is pretended to be evidenced, that stage plays, (the very pompes of the divell, which we renounce in baptisme, if we believe the fathers) are sinfull, heathenish, lewde, ungodly spectacles, and most pernicious corruptions; condemned in all ages as intolerable mischiefs to churches, to republickes, to the manners, mindes, and soules of men. And that the profession of play-poets, of stage players, together with the penning, acting, and frequenting of stage players are unlawfull, infamous, and misbecoming christians. All pretences to the contrary are here likewise fully answered, and the unlawfulness of acting of beholding academically enterludes briefly discussed, besides sundry other particulars concerning dancing, dicing, health-drinking, &c.\*

The prosecution of Prynne for publishing this book and the consequences of it, are well known to every person conversant with English history; but the effects it wrought upon the minds of the people in general, were such as put a total stop to stage exhibitions of every kind. The public could but ill brook the total interdiction of dramatic representations, which, under proper regulations might, and indeed have been rendered subservient to the purposes of morality; and the dissatisfaction that was expressed on this occasion suggested to Sir William Davenant, the thought of an entertainment resembling the Italian opera, in which he was encouraged by no less a person than the famous Sir John Maynard, Serjeant at Law, and several citizens. That this entertainment was in the Italian language, though Wood calls it an Italian opera, is much to be doubted; but whatever it was, it was performed at Rutland House, in Charterhouse-Yard or Square, on the 23d day of May, 1656 †. It is highly probable, it was no other than that drama published among Sir Wil-

\* It is pretended that Prynne meant by this book, to libel Queen Henrietta Maria, the consort of Charles I. who, about the time of its publication, had acted a part in a pastoral at Somerset House; but Whitelock asserts, that it was not published till six weeks after. See his Memorials and Athen. Oxon. 434.

† Athen. Oxon. vol. II. col. 412.

William Davenant's Works, page 341, entitled, the First day's Entertainment at Rutland House, declamations and music, after the manner of the ancients, and if so, it had not the least claim to the title of an opera. It consists of several orations in prose, intermixed with vocal and instrumental music, which in a note at the end, we are told, was composed by Dr. Charles Coleman, Mr. Henry Lawes, and Mr. George Hudson.

Wood says, that this opera, as he calls it, was afterwards translated to the Cockpit in Drury Lane, and delighting the eye and ear extremely well, was much frequented for many years.

But notwithstanding these attempts in its favour, the forbidding the use of the liturgy, and the restraints on the stage, amounted in effect, to a proscription of music from the metropolis, and drove the professors of it to seek protection where they were most likely to find it. It will easily be conceived, that the prohibition of cathedral service left a great number of musicians, as namely, organists, minor canons, lay-clerks, and other persons attendant on choirs, without employment; and the gloomy and sullen temper of the times, together with the frequent hostilities that were carried on in different parts of the kingdom, during the usurpation, had driven music to a great degree out of private families. The only place which these men could, as to an asylum, resort, was to Oxford, whither the King had retired; there went with him thither, Dr. Wilson, one of the Gentlemen of his chapel, and he had an organist with him named George Jeffries; these and a few others, with the assistance of the University people, made a stand against the persecution of the times; choral service was performed there after a very homely fashion, and concerts of vocal and instrumental music were sometimes had in the rooms of the Gentlemen of the University for the entertainment of each other. But this lasted only till the surrender of the garrison in 1646, when the King was obliged to leave the place; however, the spirit that had been excited in favour of music during his residence there, and the continuance of Dr. Wilson in the University, who was professor, and a man of a cheerful disposition, contributed to an association of Gentlemen of the University, with the musicians of the place, and these together established a weekly concert. The place of greatest resort for this purpose was the house of one William Ellis, formerly organist of Eton College, and, at the time now spoken of, organist of St. John's. Of this meeting, and of the persons who frequented it Wood gives a very particular account in his life, published by

Hearne, at the end of his edition of *Cani Vindiciæ Antiq. Acad. Oxon.* 1730, and again at Oxford in 1772; and in the manuscript of his in the Ashmolean Museum, mentioned in vol. III. page 258, in not. is the following memoir relating to it.

‘ After Cathedrals and Organs were put down in the grand Rebellion, he [Ellis] kept up a weekly Meeting in his House opposite to that Place where the Theatre was afterwards built, which kept him and his wife in a comfortable Condition. The Meeting was much frequented and many Masters of Musick were there, and such that had belonged to Choirs, being out of all Employ, and therefore the Meeting, as all other Musick Meetings, did flourish; and Musick, especially vocal, being discountenanced by the Presbyterians and Independents, because it favoured much the Cathedrals and Episcopacy, it was the more used. But when King Charles was restored and Episcopacy and Cathedrals with it, then did the Meetings decay, especially for this Reason, because the Masters of Musick were called away to Cathedrals and Collegiate Choirs.’

Of the meeting itself the following is Wood’s account in his own words\*.

• Wood may be credited in whatever he relates touching music, for he was passionately fond of it; and was besides, a good proficient on the violin, as appears by the following extract from his life, page 70. edit. 1772.

‘ This year [1651] A.W. began to exercise his natural and insatiable Genie he had to Musick. He exercised his Hand on the Violin, and having a good eare to take any tune at first hearing, he could quickly draw it out from the Violin, but not with the same tuning of Strings that others used. He wanted Understanding, Friends, and Money, to pick him out a good Master, otherwise he might have equal’d in that Instrument, and in singing, any person then in the University. He had some Companions that were musical, but they wanted instruction as well as he.’

Elsewhere [page 74] he says, ‘ that being taken ill he retired to Cassington, and there learn’d to ring on the six Bells, then newly put up; and having had from his most tender years, an extraordinary ravishing Delight in Musick, he practiced privately there, without the help of an Instructor, to play on the Violin. It was then that he set and tuned his strings in Fourths, and not in Fifths, according to the manner: And having a good eare, and being ready to sing any Tune upon hearing it once or twice, he would play them all in short time with the said way of Tuning, which was never knowne before.’

In the year 1653 he put himself under the tuition of a master, of whom, and his proficiency under him, he gives the following account:

‘ After he [A. W.] had spent the Summer at Cassington in a lonely and retir’d condition, he return’d to Oxon, and being advised by some persons, he entertain’d a Master of Musick to teach him the usual way of playing on the Violin, that is, by having every String tuned 5 notes lower than the other going before. The Master was Charles Griffith, one of the Musicians belonging to the City of Oxon. whom he thought then to be a most excellent Artist; but when A. W. improv’d himself in that Instrument, he found him not so. He gave him 2s. 6d. entrance, and 10s. quarterly. This person after he had extremely wonder’d how he could play so many Tunes as he did by Fourths, with-

‘ out



By this time, [viz. anno 1656,] A. W. had some genuine skill in Musick, and frequented the Weekly Meetings of Musicians in the house of Will. Ellis, late Organist of S. John's Coll. situate and being in a House, opposite to that place whereon the Theater was built. The usual Company that met and performed their parts were (1) Joh. Cock, M. A. Fellow of New Coll. by the Authority of the Visitors. He afterwards became Rector of Heyford-Wareyne neare Bister\*, and marrying with one of the Woodwards of Woodstock, lived an uncomfortable Life with her. (2) Joh. Jones, M. A. Fellow of the said Coll. by the same Authority. (3) Georg Croke, M. A. Fellow of the said Coll. also by the same Authority. He was afterwards drown'd, with Brome, son of Brome Whorwood of Halton neare Oxon. in their Passage from Hampshire to the Isle of Wight, 5. Sept. 1657. (4) Joh. Friend, M. A. Fellow also of the said House, and by the same Authority. He died in the Country, *an.* 1658. (5) Georg Stradling, M. A. Fellow of Alls. Coll. an admirable Lutinist, and much respected by Wilfon the Professor. (6) Ralph Sheldon, Gent. a Rom. Catholick of Steple-Barton in Oxfordshire, at this time living in Halywell neare Oxon. admired for his smooth and admirable way in playing on the Viol. He died in the City of Westminster.....165 , and was buried in the Chancel of the Church of S. Martin in the Fields. (7) Thom. Wren, a younger Son of Matthew Wren, Bishop of Ely, a Sojournour now in the

out a Director or Guide, he then tuned his Violin by Fifts, and gave him Instructions how to proceed, leaving then a Lesson with him to practice against his next coming. *Ibid.* 76. Whereas A. W. had before learned to play on the Violin by the Instruction of Charles Griffith, and afterwards of Jo. Parker, one of the Univerſitie Musicians, he was now advis'd to entertaine one Will. James, a Dancing-Master, by some accounted excellent for that Instrument; and the rather, because it was said, that he had obtained his knowledge in Dancing and Musick in France. He spent in all half a yeare with him, and gained some improvement from him; yet at length he found him not a compleat Master of his facultie, as Griffith and Parker were not; and, to say the Truth, there was yet no compleat Master in Oxon. for that Instrument, because it had not been hitherto used in Conſort among Gentlemen, only by common Musicians, who played but two Parts. The Gentlemen in privat Meetings, which A. W. frequented, play'd three, four and five Parts with Viols, as Treble-Viol, Tenor, Counter-Tenor and Bass, with an Organ, Virginal, or Harpsichoy joyn'd with them; and they esteem'd a Violin to be an Instrument only belonging to a common Fidler, and could not endure, that it should come among them, for feare of making their Meetings to be vaine and fiddling. But before the Restoration of K. Ch. 2. and especially after, Viols began to be out of Fashion, and only Violins used, as Treble-Violin, tenor and Bass-Violin; and the King, according to the French Mode, would have 24 Violins playing before him, while he was at Meales as being more aſſie and brisk than Viols. *Ibid.* 66.

\* Wood is very licentious in his spelling: the place here meant is Bicester, a market-town in Oxfordshire.

• house

House of Franc. Bowman, Bookfeller, living in S. Marie's parish in Oxon. (8) Tho. James, M. A. of Magd. Coll. would be among them, but seldom played. He had a weekly Meeting in his Chamber at the Coll. practiced much on the Theorbo Lute; and Gervase Westcote being often with him as an Instructor, A. W. would sometimes go to their Meeting and play with them.

The Musick Masters, who were now in Oxon. and frequented the said Meeting, were (1) Will. Ellis, Bach. of Musick, owner of the House wherein the Meeting was. He alwaies play'd his part either on the Organ or Virginal. (2) Dr. Joh. Wilfon, the public Professor, the best at the Lute in all England. He sometimes play'd on the Lute, but mostly presided the Consort. (3) Curteys, a Lutenist, lately ejected from some Choire or Cath. Church. After his Majestie's Restoration he became Gent. or singing-man of Ch. Church in Oxon. (4) Tho. Jackson, a Bass-Violist; afterwards one of the Choire of S. John's Coll. in Oxon. (5) Edw. Low, Organist lately of Ch. Church. He play'd only on the Organ; so when he performed his part Mr. Ellis would take up a Counter-Tenor Viol, and play, if any person were wanting to performe that part. (6) Gervase Littleton *alias* Westcot, or Westcot *alias* Littleton \*, a Violist. He was afterwards a singing man of S. John's Coll. (7) Will. Glexney, who had belonged to a Choire before the Warr. He was afterwards a Gent. or singing-man of Ch. Ch. He played well upon the Bass-Viol, and sometimes sung his part. He died 6 Nov. 1692, aged 79 or thereabouts. (8) - - - Proctor, a yong man and a new Commer. He died soon after. \* \* \* \* \* John Parker, one of the Universitie Musicians, would be sometimes among them, but Mr. Low, a proud man, could not endure any common Musitian to come to the Meeting, much less to play among them. Among these I must put Joh. Haselwood an

\* The grandfather of Littleton, the famous lawyer and judge temp. Edw. IV. Thomas de Littleton, took his name from the place of his birth. He had issue a daughter Elizabeth, his only child, who was married to Thomas Westcote, Esq. but, as Lord Coke observes, 'the being fair, and of a noble spirit. and having large possessions and inheritance. resolved to continue the honour of her name; and therefore prudently, whilst it was in her power, provided by Westcote's assent before marriage, that her issue inheritable should be called by the name of de Littleton.' Pref. to Lord Coke's first Institute. And accordingly Littleton is by Camden, in his Britannia, named Thomas Littleton alias Westcote. The person abovementioned was doubtless a descendant of this family; and hence it appears how long it was before the Littletons renounced their paternal, in favour of their maternal name, as deeming the latter the more honourable.

\* Apo-

' Apothecary, a starch'd formal Clisterpipe, who usually play'd on the  
' Bass-Viol, and sometimes on the Counter-Tenor. He was very conceited  
' of his Skil (tho he had but little of it) and therefore would be ever  
' and anon ready to take up a Viol before his betters : which being  
' observed by all, they usually call'd him *Handlewood*. \* \* \* \* \*

' - - - Proctor died in Halywell, and was buried in the middle  
' of the church there. He had been bred up by Mr. Joh. Jenkyns,  
' the Mirrour and Wonder of his Age for Music, was excellent for  
' the Lyra-Viol and Division-Viol, good at the Treble-Viol and  
' Treble-Violin, and all comprehended in a man of three or 4 and  
' twentie yeares of age. He was much admired at the Meetings,  
' and exceedingly pittied by all the faculty for his loss \*.'

The state of music in Oxford, the only part of the kingdom in which during this melancholy period it could be said to receive any countenance, is farther related by Wood in the following passages contained in his life of himself.

' In the latter end of this year, 1657, Davis Mell, the most eminent Violinist of London †, being in Oxon. Peter Pett, Will. Bull, Ken. Digby, and others of Allsoules, as also A. W. did give him a very handsome entertainment in the Taverne call'd *The Salutation* in S. Marie's Parish Oxon. own'd by Tho. Wood, son of - - - Wood of Oxon, sometimes servant to the Father of A. W. The Company did look upon Mr. Mell to have a prodigious hand on the Violin, and they thought that no person, as all in London did, could goe beyond him. But when Tho. Baltzar, an Outlander, came to Oxon. in the next yeare, they had other thoughts of Mr. Mell, who tho he play'd farr sweeter than Baltzar, yet Baltzar's hand was more quick, and could run it insensibly to the end of the Finger-board ‡.

1658. ' A. W. entertain'd two eminent Musicians of London, nam'd Joh. Gamble and Tho. Pratt, after they had entertain'd him with most excellent Musick at the Meeting Houfe of Will. Ellis. Gamble had obtain'd a great name among the Musicians of Oxon. for his book before publish'd, entit. *Ayres and Dialogues to be sung to*

\* Life of Anthony à Wood, Oxf. 1772, page 88, et seq.

† Of this person mention is made in the Miscellanies of John Aubrey, Esq. under the article *Miranda*. He is there styl'd the famous Violinist and Clock-maker. The story related by Aubrey is, that a child of his, crookbacked, was cured by the touching or rubbing of a dead hand. In the diary of Wood he is call'd ' David or Davis Mell the eminent Violinist and Clockmaker.' Life of Wood 1772, pag. 208, in nota.

‡ Ibid. page 108.

\* *the Theorbo-Lute or Bass-Viol* \* ; The other for several compositions ;  
 \* which they played in their concerts.

\* Tho. Baltzar, a Lubecker borne, and the most famous Artist for  
 \* the Violin that the World had yet produced, was now in Oxon. and  
 \* this day A. W. was with him and Mr. Edw. Low, lately Organist  
 \* of Ch. Church, at the Meeting-House of Will. Ellis. A. W. did then  
 \* and there, to his very great astonishment, heare him play on the Vio-  
 \* lin. He then saw him run up his Fingers to the end of the Finger-  
 \* board of the Violin, and run them back insensibly, and all with alacrity  
 \* and in very good tune, which he nor any in England saw the like be-  
 \* fore. A. W. entertain'd him and Mr. Low with what the House  
 \* could then afford, and afterwards he invited them to the Tavern, but  
 \* they being engag'd to goe to other Company, he could no more heare  
 \* him play or see him play at that time. Afterwards he came to one  
 \* of the weekly Meetings at Mr. Ellis's house, and he played to the  
 \* wonder of all the Auditory: and exercising his Fingers and Instru-  
 \* ment several wayes to the utmost of his power, Wilson thereupon the  
 \* public Professor (the greatest Judge of Musick that ever was) did, after  
 \* his humourfome way, stoop downe to Baltzar's Feet, to see whether  
 \* he had a Huff† on, that is to say, to see, whether he was a Devil;  
 \* or not, because he acted beyond the parts of a Man ‡.

\* About that time it was, that Dr. Joh. Wilkins, Warden of Wad-  
 \* ham Coll. the greatest Curioso of his time, invited him and some of  
 \* the Musicians to his Lodgings in that Coll. purposely to have a con-  
 \* sort, and to see and heare him play. The Instruments and Books  
 \* were carried thither, but none could be perswaded there to play  
 \* against him in Confort on the Violin. At length the Company per-  
 \* ceiving A. W. standing behind in a corner neare the dore, they  
 \* haied him in among them, and play, forsooth, he must against him.  
 \* Whereupon he being not able to avoid it, he took up a Violin, and  
 \* behaved himself as poor Troylus did against Achilles. He was  
 \* abash'd at it, yet honour he got by playing with and against such a  
 \* grand Master as Baltzar was. Mr. Davis Mell was accounted hi-  
 \* therto the best for the Violin in England, as I have before told you ;  
 \* but after Baltzar came into England, and shew'd his most wonder-

\* Gamble was one of the playhouse musicians, and of king Charles the Second's band :  
 he was a man of considerable note in his time. The words of the above Ayres and Dia-  
 logues are supposed to have been written by Mr. Stanley, author of the History of Philo-  
 sophy. Vide ante, page 63.

† I. e. a hoof.

‡ Life of Wood, page 111.

\* ful parts on that Instrument, Mell was not so admired, yet he  
 \* playd sweeter, was a well-bred Gentleman, and not given to ex-  
 \* cessive drinking as Baltzar was\*.

\* Life of Wood, 112.

The account given by Wood of Baltzar may seem a little exaggerated; and, so far as regards his performance, we must take it upon the credit of the relator; but were it so be judged of by the style and manner of his compositions, of which there are some in print, it must have been admirable. The following Allemand of his is taken from the *Division-Violin*, part II., published in 1693, and is the first air of the book.

ALLEMAND.



THOMAS BALTZAR.

\* All the time that A. W. could spare from his beloved Studies of  
 \* English History, Antiquities, Heraldry and Genealogies, he spent  
 \* in the most delightful facultie of Musick, either instrumental or  
 \* vocal : And if he had missed the weekly Meetings in the House of  
 \* Will. Ellis, he could not well enjoy himself all the week after.  
 \* All or most of the Company, when he frequented that Meeting,  
 \* the names of them are set downe under the yeare 1656. As for  
 \* those that came in after, and were now performers, and with  
 \* whome A. W. frequently playd, were these : (1) Charles Perot,  
 \* M. A. Fellow of Oriel Coll. a well bred Gent. and a person of a  
 \* sweet nature. (2) Christop. Harrison, M. A. Fellow of Queen's  
 \* Coll. a maggot-headed person and humourous. He was afterwards  
 \* Parson of Burgh under Staynsmore in Cumberland, where he died  
 \* in the Winter time *an.* 1694. (3) Kenelm Digby, Fellow of Allf.  
 \* Coll. He was afterwards LL.Dr. and dying in the said Coll. on  
 \* Munday night Nov. 5. *an.* 1688, was buried in the Chappell there.  
 \* He was a Violinist, and the two former Violists. (4) Will. Bull,  
 \* Mr. of Arts, Bach. of Phys. and Fellow of Allf. Coll. for the Vio-  
 \* lin and Viol. He died 15 Jul. 1661. aged 28 yeares, and was bur-  
 \* ied in the Chappell there. (5) Joh. Vincent, M. A. Fellow of the  
 \* said Coll. a Violist. He went afterwards to the Inns of Court, and  
 \* was a Barrester. (6) Sylvanus Taylor, sometimes Com. of Wadh.  
 \* Coll. afterwards Fellow of Allsoules, and Violist and Songster. He  
 \* went afterwards to Ireland, and died at Dublin in the beginning of  
 \* Nov. 1672. His elder brother, capt. Silas Taylor, was a Compo-  
 \* ser of Musick, playd and fung his part \* : and when his occasions  
 \* brought him to Oxon. he would be at the Musical Meetings, and

\* Of the elder of these two young men, Silas Donville or D'omville alias Taylor,  
 there is an account in the Athen. Oxon. vol. II. col. 623. He was, by the testimony of  
 Wood, a man of learning and ingenuity, and well versed in the history and antiquities  
 of this country, as appears by a history of Gavelkind written by him, and published in  
 1663, 4to. He was also well skilled in music. Wood says that he composed two or  
 more anthems, which being sung in his majesty's chapel, and well performed, his ma-  
 jesty was pleased to tell the author he liked them. A composition of his in two parts is  
 printed in Playford's Collection of Court Ayres, &c. He set to music Cowley's translation  
 of an ode of Anacreon, 'The thrifty earth, &c. for two voices: it is printed in Playford's  
 Musical Companion, edit. 1673, page 78, and wrote also rules for the composition of  
 music, which were never published; a manuscript copy thereof is in the collection of the  
 author of this work. At the instance of his father he took part with the usurpers, and  
 became a captain under colonel Edward Massey, and, after that a sequestrator for the coun-  
 ty of Hereford, but exercised his power with so much humanity and courtesy, that he was  
 beloved of all the king's friends.

\* play

\* play and sing his part there. (7) Hen. Langley, M. A. and Gent. Com. of Wadh. Coll. a Violist and Songster. He was afterwards a worthy Knight, lived at Abbey-Foriat neare Shrewsbury, where he died in 1680. (8) Samuel Woodford, a Commoner and M. A. of the said Coll. a Violist \*. He was afterwards a celebrated Poët, beneficed in Hampshire, and Prebendary of Winchester. (9) Franc. Parry, M. A. Fellow of Corp. Ch. Coll. a Violist and Songster. He was afterwards a Traveller, and belonged to the Excise Office. (10) Christop. Coward, M. A. Fellow of C. C. Coll. He was afterwards Rector of Dicheat in his native Country of Somersetshire, proceeded D. of D. at Oxon. in 1694. (11) Charles Bridgeman, M. A. of Queen's Coll. and of Kin to Sr. Orlando Bridgeman. He was afterwards Archdeacon of Richmond. He died 26 Nov. 1678, and was buried in the Chap. belonging to that Coll. (12) Nathan. Crew, M. A. Fellow of Linc. Coll. a Violinist and Violist, but alwaies played out of Tune, as having no good care. He was afterwards, thro several Preferments, Bishop of Durham. (13) Matthew Hutton, M. A. Fellow of Brasnosc Coll. an excellent Violist. Afterwards Rector of Aynoe in Northamptonshire. (14) Thom. Ken of New Coll. a Junior †. He would be somtimes among them, and sing his part. (15) Christop. Jeffryes, a junior Student of Ch. Church, excellent at the Organ and Virginals or Harpsichord, having been trained up to those Instruments by his Father Georg Jeffryes, Steward to the Lord Hatton of Kirbie in Northamptonshire, and Organist to K. Ch. I. at Oxon. (16) Rich. Rhodes, another junior Student of Ch. Church ‡, a confident Westmonasterian, a Violinist to hold between his Knees.

\* Afterwards DD. upon his leaving the university he went to the Inner Temple, and was chamber-fellow with Thomas Flatman the poet. He paraphrased the Psalms and the Canticles; the former is commended by Mr. Richard Baxter, and was also the author of a few original poems. See more of him in Athen. Oxon. vol. II. col. 1098.

† Afterwards bishop of Bath and Wells, and one of the seven bishops that were sent to the Tower. His conscience not permitting him to take the oaths at the revolution, he was deprived, and spent the remainder of his days in retirement. He was so eminently distinguished for piety and benevolence, that Dryden is said to have intended for him that character of a good parson, which he has imitated from Chaucer. During his retreat bishop Ken amused himself with poetry: many of his compositions were published, together with his life, in 1713, by a relation of his, William Hawkins of the Middle Temple, Esq. and in the Harmonia Sacra, book II. is an Evening Hymn, written by him, and set to musick by Jeremiah Clark.

‡ Richard Rhodes, a Gentleman's Son of London, was educated in Westminster School, transplanted thence to Ch. Ch. and soon after was made Student thereof, being then

‘ These did frequent the Weekly Meetings, and by the help of  
 ‘ publick Masters of Musick, who were mixed with them, they were  
 ‘ much improv’d. Narcissus Marsh, M. A. and Fellow of Exeter  
 ‘ Coll<sup>y</sup>. would come sometimes among them, but seldom play’d, be-  
 ‘ cause he had a weekly Meeting in his Chamber in the said Coll.  
 ‘ where Masters of Musick would come, and some of the Company  
 ‘ before mention’d. When he became Principal of S. Alban’s hall,  
 ‘ he translated the Meeting thither, and there it continued when that  
 ‘ Meeting in Mr. Ellis’s house was given over, and so it continued  
 ‘ till he went into Ireland, and became Mr. of Trin. Coll. at Dub-  
 ‘ lin. He was afterwards Archb. of Tuam in Ireland.

‘ After his Majestic’s Restoration, when then the Masters of Mu-  
 ‘ sic were restored to their several places that they before had lost,  
 ‘ or else if they had lost none, they had gotten then preferment, the  
 ‘ weekly Meetings at Mr. Ellis’s house began to decay, because they  
 ‘ were held up only by Scholars, who wanted Directors and Instruc-  
 ‘ tors, &c. so that in a few yeares after, the Meeting in that house  
 ‘ being totally layd aside, the chief Meeting was at Mr. (then Dr.)  
 ‘ Marthe’s Chamber, at Exeter Coll. and afterwards at S. Alban’s  
 ‘ hall, as before I have told you.

‘ Besides the Weekly Meetings at Mr. Ellis’s house, which were  
 ‘ first on Thursday, then on Tuesday, there were Meetings of the  
 ‘ Scholaistical Musicians every Friday Night, in the Winter time, in  
 ‘ some Colleges; as in the Chamber of Hen. Langley, or of Samuel  
 ‘ Woodford in Wadham Coll. in the Chamber of Christop. Harrison  
 ‘ in Queen’s Coll. in that of Charles Perot in Oriel, in another at  
 ‘ New Coll. &c. to all which some Masters of Musick would com-  
 ‘ monly retire, as Will. Flexney, Tho. Jackson, Gervas Westcote,

‘ then well grounded in Grammar and in the Practical Part of Musick. He wrote and  
 ‘ composed *Flora’s Vagaries*, a Comedy, which, after it had been publicly acted by the  
 ‘ Students of Ch. Ch. in their common Refectory on the 8th of Jan. 1663, and at the  
 ‘ *Theatre Royal* by his Maj. Servants, was made publick at London 1670, and afterwards  
 ‘ in 1677. This person, who only took one Degree in Arts, [at which time he made  
 ‘ certain Compositions in Musick of two or more Parts, but not, as I conceive, extant]  
 ‘ went afterwards into France, and took, as I have heard, a Degree in Physick at Mount-  
 ‘ pelier. But being troubled with a rambling Head, must needs take a Journey into  
 ‘ Spain, where, at Madrid, he died, and was buried in 1668.’ *Athen. Oxon.* vol. II.  
 col. 419.

‘ Of this person there is a fuller account in *Athen. Oxon.* vol. II. col. 960. Among  
 other things there mentioned he is said to have written An introductory Essay to the Do-  
 ctine of Sounds, printed in the Philosophical Transactions, and of which an account will  
 herein after be given.

‘ &c.



\* &c. but these Meetings were not continued above 2 or 3 yeares,  
 \* and I think they did not go beyond the yeare 1662.\*

## C H A P. VI.

**P**RYNNE, who in his *Histrio-Mastix* has made stage-plays the principal object of his satire, is not less bitter in his censure of music, especially vocal. He asserts that one unlawful concomitant of stage-plays is amorous, obscene, lascivious, lust-provoking songs, and poems, which he says were once so odious in our church, that in the articles to be enquired of in visitations, set forth in the first yeere of queene Elizabeth's raigne, Art. 54, churchwardens were enjoined to enquire 'whether any minstrels or any other persons did use  
 \* to sing or say any songs or ditties that be vile and uncleane.' And as to instrumentall music, he cites Clemens Alexandrinus to prove that 'cymbals and dulcimers are instruments of fraud; that pipes  
 \* and flutes are to be abandoned from a sober feast; and that chromaticall harmonies are to be left to impudent malapertnesse in wine,  
 \* to whorish musicke crowned with flowers:' with a deal of such nonsense.

In these bitter invectives Prynne does but speak the language of the sectaries of his time. Gosson and Stubbs talk in the same strain: the latter calls those, bawdy pipers and thundering drummers and assistants in the Devils Daunce, who play to the Lord of Misrule and his company in country towns and villages upon festivals\*. The consequences of the hatred excited by these and other writers against the recreations of the people, were an almost total interdiction of stage-plays and other theatrical entertainments†, and such a general reprobation of music, as in a great measure banished it from the metropolis, and drove it, as has been related, to Oxford, where it met with that protection and encouragement which has ever been shewn it by men of liberal and ingenuous minds.

\* Anatomie of Abuses, page 107.

† There was nevertheless a sort of connivance at these entertainments in favour of friends, and to a limited degree; as in the instance of Sir William Davenant's entertainment at Rutland house, which was patronized by Serjeant Maynard, and of a licence granted in 1659 to Rhodes the bookseller for acting plays at the Cockpit in Drury lane; but the restraints under which the stage was laid were such, that Whitelocke thought it a bold action of Sir William Davenant to print his entertainment. Vide Whitel. Mem. of Engl. Affairs sub anno 1656.

The necessary connection between dramatic entertainments and music we have hitherto forborne to speak of, reserving the subject for this place. That this connection is nearly as ancient as the drama itself few need be told, it being well known that the scenic representations, as well of the Greeks as Romans, were accompanied with music, both vocal and instrumental. In the old English Moralities, which were dramas of a religious kind, songs were introduced in the course of the representation; thus in the old morality intitled *Lusty Juventus*, written in the reign of Edward VI. a song is introduced. In the comedy of *Gammer Gurton's Needle*, the most ancient in our language, the second act begins with a song, which, though it has been greatly corrupted, is at this time not unknown in many parts of England\*. In the comedy of *King Cambises* musicians play at the banquet. In the tragedy of *Ferrex and Porrex*, otherwise called *Gorbuduc*, written about the year 1556, the order of the dumb shew before each act requires severally the music of violins, cornets, flutes, hautboys, and of drums and flutes together. In the *Statio-Mastix* or the *Untrussing of the humourous Poet*, by *Thomas Dekker*, in the advertisement ad *Lectorem* it is intimated to have been customary for the trumpet to sound thrice before the beginning of a play. In the *Return from Parnassus*, act V. begins with a concert. In the pleasant comedy called *Wily beguiled*, nymphs and satyrs enter singing; and in a word, the plays of *Shakespeare*, *Beaumont and Fletcher*, *Jonson*, and others written before the time of the usurpation, afford such abundant evidence of the union of music with theatrical representations, as proves little less than that they are necessarily co-existent, and that the banishment of the one from the stage, was a proscription of the other.

The restoration was followed by a total change in the national manners; that disgust which the rigour of the preceding times had excited, drove the people into the opposite extreme of licentiousness; so that in their recreations and diversions they were hardly to be kept within the bounds of moderation; the theatres, which in the reign of king *James I.* to speak of London only, were seventeen in number†, were, it is true, reduced to two, namely,

\* See it in vol. III. page 21.

† The author of the preface to *Dodley's* collection of old Plays, has given the following enumeration of as many of them as he was able to recover.

\* St.

the King's in Drury-lane, and the Duke of York's in Dorset Garden, but these latter exceeded the former in splendor and magnificence

\* St. Paul's singing-school, the Globe on the Bankside Southwark, the Swan and the Hope there; the Fortune between Whitecross-street and Golden-lane, which Maitland tell us was the first playhouse erected in London; the Red Bull in St. John's Street, the Cross-Keys in Gracechurch-street, Juns, the Theatre, the Curtain, the Nursery in Barbican, one in Black-Friers, one in White-Friers, one in Salisbury Court, and the Cock-pit, and the Phoenix in Drury-Lane.'

The same person seems to think that, having continued his account of the English theatre down to the year 1629, it becomes immediately connected with that given by Cibber in his life, which commences a little after the restoration. But in his history there is a chasm, which no one has thought of supplying, so that we can have but a very confused notion of the number and situation of the playhouses in the time of Charles I. But by the help of a pamphlet, now become very scarce, entitled *Roscius Anglicanus* or a *Historical Review of the Stage*, written by Downes, who at first was an actor in, and afterwards prompter to that which was called the Duke's theatre, we are enabled to connect the two accounts, to correct many mistakes in our theatrical history, which have hitherto passed unnoticed, and to bring the whole of it into one point of view.

This author relates 'that in the reign of king Charles I. there were six playhouses allow'd in town: the Black-Friars Company, his Majesty's Servants; the Bull in St. John's Street; another in Salisbury Court; another call'd the Fortune; another at the Globe; and the sixth at the Cockpit in Drury Lane; all which continu'd acting till the beginning of the said Civil Wars. The scattered remnant of several of those houses, upon King Charles's Restoration, fram'd a Company, who acted again at the Bull, and built them a new house in Gibbons Tennis Court in Clare-market, in which two places they continu'd acting all 1660, 1661, 1662. and part of 1663. In this time they built them a new Theatre in Drury Lane; Mr. Thomas Killgrew gaining a Patent from the King in order to create them the King's Servants; and from that time they call'd themselves his Majesty's Company of Comedians in Drury Lane.'

Touching Drury-lane theatre, it may be observed that it was permitted in the time of the usurpation, for Downes in his pamphlet, page 17, says, 'in the year 1659 General Monk marching then his army out of Scotland to London, Mr. Rhodes a Bookseller being Wardrobe-keeper formerly (as I am inform'd) to King Charles the first's Company of Comedians in Black Friars, getting a License from the then Governing State, fitted up a House then for Acting called the Cock-pit in Drury Lane, and in a short time completed his Company.'

Cibber, in the Apology for his Life, 4to. page 53, 54. says that the patent for Drury-lane was granted to Sir William Davenant, and that another was granted to Henry Killgrew, Esq. for that company of players which was called the Duke's Company, and acted at the Duke's theatre in Dorset Garden. In this he is egregiously mistaken, Sir William Davenant never had any concern in the theatre at Drury-lane, nor had Killgrew any with the Duke's company, who acted first in Lincoln's Inn fields, and afterwards in Dorset Garden. He farther informs us, page 240, that the new theatre in Drury-lane was designed by Sir Christopher Wren. The description he gives of it is such, as joined with our own feelings, must make us regret those alterations in that edifice which the thirst of gain has from time to time suggested to the managers.

Downes mentions that the theatre in Drury-lane opened on Thursday in Easter week, being the eighth day of April, 1663, with the comedy of the Humorous Lieutenant.

The theatre in Drury-lane was called the King's theatre: of that called the Duke's the following is the history. King Charles I. by his letters patent, bearing date the twenty-sixth day of March, in the fifteenth year of his reign, grants to Sir William Davenant, his heirs and assigns, licence to erect upon a parcel of ground behind the Three Kings ordinary in Fleet-street, in the parish of St. Dunstan in the West, or St. Bride's, London,

so greatly, that the difference between the one and the other in these respects was immeasurable. The old playhouses were either a large or in any other place to be assigned him by the Earl Marshal, a theatre or playhouse, forty yards square at the most, wherein plays, musical entertainments, scenes, or other the like performances may be presented. The patent is extant in Rymer's *Fœdera*, tom. XX. page 377.

It does not appear that any theatre was erected by Sir William Davenant on the spot described in the above licence; it seems that he engaged with Betterton, who had been an apprentice to Rhodes the bookseller abovementioned, and was afterwards a player under him, and also with the rest of Rhodes's company, to build one elsewhere. Sir William having thus formed a company of actors, obtained from Charles II. licence to erect a new theatre in Lincoln's-Inn fields. Downes says that by this patent Betterton, who was then but twenty-two years of age, and the rest of Rhodes's company were created the Kings Servants, and were sworn by the earl of Manchester, then lord chamberlain, to serve his royal highness the duke of York at the theatre in Lincoln's-Inn fields. Rofe Angl. 19.

While this theatre was building, Sir William Davenant wrote the *Siege of Rhodes*, in two parts, and that excellent comedy the *Wits*, which were rehearsed at Apothecary's Hall; and upon opening the house in 1662, these were the first plays acted there. Rofe Angl. 20.

After a few years continuance at Lincoln's-Inn fields, Sir William Davenant erected a magnificent theatre in Dorset Garden, in a situation between Salisbury-Court and the Thames, and determined to remove thither with the players under him. But he died in 1668, probably before it was completed, and his interest in the patent devolved to his widow, lady Davenant, and Mr. Betterton.

Cibber says that the actors both at the King's and the Duke's theatre were masters of their art. In each there were also women; Downes says that four of Sir William Davenant's women actresses were boarded at his own house. Rofe Angl. 20.

This passage in Downes's narrative ascertains the time when female actors first appeared on the stage. In the infancy of the English theatre it was held indecent for women thus to expose themselves, and, to avoid the scandal thence arising, it was the custom for young men dressed in female habits to perform the parts of women; but this was exclaimed against by the puritan writers, particularly Prynne, who in his *Histrio-Mastix*, page 169, cites St. Chrysostom and other of the fathers to prove that the dressing up a youth to represent the person of a tender virgin, is a most abominable act. So that at this time the former was looked upon as the lesser evil. This gave occasion to Sir William Davenant to solicit for permission to employ females; and accordingly in his patent was the following clause: 'And whereas the women's parts in plays have hitherto been acted by men in the habits of women, at which some have taken offence, we do permit and give leave, for the time to come, that all women's parts be acted by women.'

Cibber relates that in the contest between the two companies for the public favour, that of the king had the advantage; and that therefore, these are his words, 'Sir William Davenant, master of the Duke's Company, to make head against their success, was forced to add spectacle and music to action; and to introduce a new species of plays, since called Dramatick Operas, of which kind were the *Tempest*, *Psyche*, *Circe*, and others, all set off with the most expensive decorations of scenes and habits, with the best voices and dancers.' *Life of Cibber*, 57.

It is to be feared that in this relation Cibber, without recurring to authentic memorials, trusted altogether to the reports of others; for not one of the plays abovementioned were represented under the direction, or even during the life-time of Sir William. The fact stands thus: Sir William died in 1668; the theatre in Dorset Garden was opened on the ninth day of November, 1671, with the comedy of *Saint Martin* Marr-all. In 1673 was represented the *Tempest*, made into an opera by Shadwell, and set to music by Matthew Lock. In February in the same year came forth the opera of *Psyche*, also written by Shadwell, and set to music by Lock and Sign. Baptist Draghi; and in 1676 was performed *Circe*, an opera, written by Dr. Charles Davenant, a son of Sir William, and set to music by Mr. John Banister.

These

room in a noted alehouse, or a slight erection in a garden or place behind an alehouse; the pit unfloored, in which the spectators either stood, or were badly accommodated with benches to sit on; the music was seldom better than that of a few wretched fiddles, hautboys, or cornets; and to soothe those affections which tragedy is calculated to excite, that of flutes was also made use of: But the music of these several classes of instruments when associated being in the unison, the performance was far different from what we understand by concert and symphony; and upon the whole mean and despicable.

The modern playhouses abovementioned were truly and emphatically styled theatres, as being constructed with great art, adorned with painting and sculpture, and in all respects adapted to the purposes of scenic representation. In the entertainments there exhibited music was required as a necessary relief, as well to the actors as the audience, between the acts: compositions for this purpose were called Act-tunes, and were performed in concert; instruments were also required for the dances and the accompaniment of songs. Hence it was that upon the revival of stage-entertainments, music became attached to the theatres, which from this time, no less than formerly the church had been, became the nurseries of musicians; insomuch, that to say of a performer on any instrument that he was a playhouse musician, or of a song, that it was a playhouse song, or a playhouse tune, was to speak of each respectively in terms of the highest commendation.

These representations are related to have been made at a prodigious expence, in music, dancing, machinery, scenes, and other decorations, and were intended to rival those of the French stage; and some of the best French dancers, namely L' Abbé, Balon, and Mademoiselle Subligny, performed at them. At length, in the year 1682, according to Downes, but, as Cibber says, in 1684, the Duke's company not being able to subsist, united with the King's, and both were incorporated by the name of the King's Company of Comedians.

For about ten years that at Drury-lane was the only theatre in London. But Mr. Betterton obtained a licence from king William to erect a theatre within the walls of the tennis court in Lincoln's-Inn fields, and, by the help of a liberal subscription of the nobility and gentry, opened it in 1695, with a new comedy of Mr. Congreve, viz. *Love for Love*. Cibber's *Life*, 113, 114.

The theatre in Lincoln's-Inn fields was rebuilt by William Collier, Esq. a lawyer, and member for Truro in Cornwall, and in 1714 opened with the comedy of the Recruiting Officer. The subsequent history of the two theatres, as also the erection of that in the Haymarket, now the Opera house, are related at large by Cibber in the *Apology* for his *Life*.

The patent for Lincoln's-Inn fields theatre came afterwards into the hands of Mr. Christopher Rich, whose son, the late Mr. John Rich, built the present theatre in Covent-Garden. Mr. Shepherd was the architect who designed it.

It must be confessed that this exaltation of the stage did not immediately follow the restoration: a work of greater importance engaged the attention of all serious men, to wit, the restoring of the liturgy, and the revival of that form of religious worship which had been fettered at the reformation, and which by the ordinance that abolished the use of it, and by the preface to the directory substituted in its place, had been stigmatized as vain, superstitious, and idolatrous. In what manner this great purpose was effected, and in particular the methods which were taken to restore cathedral service, will hereafter be related, as will also the prosecution of that design, which has been hinted at in the relation herein before given of an entertainment at Rutland-house, intended by the author, Sir William Davenant, as an imitation of the opera, and the subsequent progress of music in its connection with the drama; but first it will be necessary, by way of explanation of Wood's account of the state of music at Oxford during a period of near twenty years, to describe particularly those concerts which were so well attended, and afforded such entertainment to the members of the university.

## C H A P. VII.

**W**HAT is to be understood by a concert of viols, such as Wood speaks of, is now hardly known: we are therefore necessitated to recur to a book published by old John Playford in the year 1683, entitled *An Introduction to the Skill of Music*, the tenth edition, for a description of the bass, the tenor, and the treble viol, with the respective tunings of each; and from thence we learn that the bass-viol had six strings, the first called the treble; the second the small mean; the third the great mean; the fourth the counter-tenor; the fifth the tenor or gamut string, and the sixth the bass: and that the tuning of these was as follows, viz. the first or treble string, D LA SOL RE; the second, A LA MI RE; the third, E LA MI; the fourth, C FA UT; the fifth, GAMUT; and the sixth double D SOL RE.

The Tenor-viol, which also had six strings, was tuned to the same intervals, the sixth or greatest string answering to GAMUT on the bass, and the first to G SOL RE UT on the treble viol, which had its tuning precisely an octave higher than the bass-viol\*.

\* We have here a perfect designation of the order and tuning of a set of viols, and this will explain what is meant by a chest of viols, which generally consisted of six in number,

The bass-viol was originally a concert instrument, and used in the performance of Fantazias from two to six parts, but it was frequently played on alone, or as an accompaniment to the voice, in the manner of the lute. In the first case it was called the Concert-viol, in the other the Viol da gamba. It was fretted with more or fewer frets, according to the use to which it was employed; when used in concert, four were generally sufficient, but when alone, or to accompany the voice, seven were requisite.

Concerning compositions of many parts adapted to viols, of which there are many, it is to be observed, that when the practice of singing madrigals began to decline, and gentlemen and others began to excel in their performance on the viol, the musicians of the time conceived the thought of substituting instrumental music in the place of vocal; and for this purpose some of the most excellent masters of that instrument, namely, Douland, the younger Ferabosco, Coperario, Jenkins, Dr. Wilson, and many others, betook themselves to the framing compositions called Fantazias, which were generally in *ber*, and were used for playing Fantazias in six parts. To this purpose old Thomas Mace of Cambridge speaks, in that singularly humorous book of his writing, *Musick's Monument*, page 245. 'Your best provision (and most compleat) will be a good chest of viols, six in number (*viz.*) 2 basses, 2 tenors, and 2 trebles, all truly and proportionably suited. Of such there are no better in the world than those of Aldred, Jay, Smith, yet the highest in esteem are Bolles and Rofs (one bass of Bolles's I have known valued at 100*l.*) the're were old, but we have now very excellent workmen, who (no doubt) can work as well.'

In a collection of airs, intitled 'Tripla Concordia, published in 1667 by John Carr, living at the Middle Temple gate in Fleet Street,' is the following advertisement.

'There is two Chests of Viols to be sold, one made by Mr. John Rofs, who formerly lived in Bridewell, containing two trebles, three tenors, and one basse: the chest was made in the year 1598.

'The other being made by Mr. Henry Smith, who formerly lived over-against Hatton-house in Holbourn, containing two trebles, two tenors, two basses. The chest was made in the year 1633. Both chests are very curious work.'

The John Rofs mentioned in the above advertisement, was the son of the person mentioned in the *Annals of Stowe* by the name of John Rofs, to have invented 410 *Eliz.* the instrument called the *Bandora*. See vol. III. page 345, in not.

Concerts of viols were the usual musical entertainments after the practice of singing madrigals grew into disuse: and these latter were so totally excluded by the introduction of the violin, that, at the beginning of this century, Dr. Tudway of Cambridge was but just able to give a description of a chest of viols, as appears by the following extract from a letter to his son, written for the purpose of instructing him in music.

'A chest of viols was a large hutch, with several apartments and partitions in it; each partition was lined with green bays, to keep the instruments from being injured by the weather; every instrument was sized in bigness according to the part played upon it; the least size played the treble part, the tenor and all other parts were played by a larger sized viol; the bass by the largest size. They had six strings each, and the necks of their instruments were fretted. Note, I believe upon the treble-viol was not higher than G or A in alt, which is nothing now.'

fix.

six parts, answering to the number of viols in a set or chest, as it is called in the advertisement in the preceding note, and abounded in fugues, little responsive passages, and all those other elegancies observable in the structure and contrivance of the madrigal. In what manner a set of these instruments was tuned for the purpose of performing in concert, has been already mentioned. It now remains to speak of the Bass-viol or Viol da Gamba.

To the instructions respecting the bass, the tenor, and the treble viol contained in the second book of Playford's Introduction, are added brief directions for the treble violin, the tenor violin, and the bass violin, which, as they are each strung with four strings, appear clearly a species separate and distinct from the viol. And here it is to be noted, that the bass-violin, which is also described by Playford, and had the tuning of its first or highest string, in G SOL RE UT, its second in C FA UT, its third in FF FA UT, and its fourth in BB MI, appears clearly to have been an instrument different from the Violoncello, now the associate of the treble and tenor violin in concerts, into which it was first introduced by the Italians. But we are now speaking of the viol species; and of this it is to be observed, that the method of notation proper to it was by the characters common to both vocal and instrumental music, but that about the time of king James I. the notation for the lute, called the tablature, was by Coperario transferred to the Bass-viol. The tablature as adapted to the Bass-viol consisted in a stave of six lines, representing the six strings of the instrument, with letters of an antique form, signifying the place of the tones and semitones on each string. The first of these methods was calculated for the performance on the viol in concert, the compositions for that instrument called Fantazias being uniformly written in the notes of the Gamut. The Lyra-way, as it was called, was adapted to the tablature, and by that method the viol was rendered capable, without a variation of the characters, of performing lute lessons.

In either way the instrument, consisting of six strings, was tuned according to the following directions of Playford: 'The treble, being raised as high as it will conveniently bear, is called D LA SOL RE; then tune your second four notes lower, and it is A LA MI RE; the third four notes lower, is E LA MI; the fourth three notes

\* Playford calls the method of playing on the Bass-viol by the Tablature the Lyra-way, and the instrument played on in this manner the Lyra-viol. Introduction to the Skill of Musick, page 96, 87. edit. 1683.

\* lower



' lower is C F A U T ; the fifth four notes lower is G A M U T ; and the sixth four notes lower than the fifth, is double D S O L R E \*.' The instrument being fretted with five frets for the first or treble string, and four for each of the others ; the progression on each string will be as follows :

Six Strings	1	a	b	c	d	e	f	g	h
	2	a	b	c	d	e	f	g	h
	3	a	b	c	d	e	f	g	h
	4	a	b	c	d	e	f	g	h
	5	a	b	c	d	e	f	g	h
	6	a	b	c	d	e	f	g	h
		Open	First	Second	Third	Fourth	Fifth	Sixth	7th For

The frets which cross the staff in the above example, together with the letters adjoining to them, determine the station of the tones and semitones on each string ; thus, to instance in the first string, a stands for D, which has the sound for the string open or unfretted ; b for D#, c for E, d for F, e for F#, f for G, g for G#, and h for A ; and this explanation will apply to the other strings on the instrument. As to the frets, they were nothing more than pieces of very small catgut string dipped in warm glue and tied round the neck of the instrument, at proper distances ; and in stopping them it was required that the extremity of the finger should be behind, but in immediate contact with the fret.

The notation by the tablature determines nothing as to the time or value of notes, and therefore requires the aid of other characters for this purpose ; those in use when the viol was in greatest esteem were such as were originally adapted to the tablature for the lute, and are described in vol. III. page 164, 165. But afterwards they were changed to those characters that are used in the notation according to the Gamut †.

\* The six lines above, as they answer to the strings of the instrument, have not the least relation to the staff of Guido ; the letters and not the lines represent the notes in succession ; and as to the characters to denote their several lengths, they are referred to above.

† These have been considerably improved both in England and Holland since their first invention, for originally the quavers and semiquavers, though ever so numerous in succession, were all distinct ; but about the year 1660 Playford invented what he called the new tied note, wherein by one or two strokes continued from the bottom of each note to the next, the quavers and semiquavers were formed into compages of four or six, as the time required, a contrivance that rendered the musical characters much more legible than before. The Dutch followed this example soon after the English had set it ; and after-

It has already been mentioned that the practice of singing madrigals, which had prevailed for many years throughout Europe, gave way to concerts of viols, such as are above described; but the languor of these performances, which consisted of Fantazias of five and six parts, was not compensated by that sweet and delicate tone, which distinguishes the viol species: the violin, though it had long been in the hands of the vulgar \*, and had been so degraded, that the appellation of Fidler was a term of reproach, was found to be an instrument capable of great improvement; and the softness and delicacy of the violin tone, and the occasional force and energy of the instrument itself, were such recommendations of it, as determined the Italian masters, about the beginning of the seventeenth century, to introduce it into practice.

The treble violin, the tenor violin, and the violoncello, have a necessary connection with each other, and form a species of fiducial instruments distinct from that of the viol: the introduction of these into concerts is therefore to be considered as a new era in musical history, and may justify a retrospect to the circumstances that preceded and contributed to this event.

What kind of an instrument the ancient violin or fiddle mentioned by Chaucer was, we are at a loss at this distance of time to discover; but what the fiddle was about the year 1530, appears by the figure of it in the Musurgia of Ottomarus Luscinius, herein before exhibited. Notwithstanding this certainty, there is good reason to suppose that towards the end of the sixteenth century the shape of it was rather vague and undetermined, for at a sale by auction of the late Duke of Dorset's effects, a violin was bought, appearing to have been made in the year 1578, which, though of a very singular form, and incumbered with a profusion of carving, was essentially the very same instrument with the four-stringed violin, as appears by the following representation of it.

wards the French, and after them the Germans; but so lately as the year 1724, when Marcello's *Psalms* were published in a splendid edition at Venice, the Italians printed after the old manner, and so did the Spaniards till within these very few years.

\* Dr. Tudway, in his letter to his son, says that within his remembrance it was scarce ever used but at wakes and fairs, and that those who played on it travelled about the country with their instrument in a cloak-bag.



To the above engraving, taken immediately from the instrument itself, a verbal description of it will be deemed but a necessary adjunct.

The dimensions of the instrument are as follow. From the extremity of the tail-pin to the dragon's head, two feet. From A to B seven inches and a half. From C to D six inches. Length of the belly thirteen inches. Thickness at E one inch, at F four and a half. Over the pins is a silver gilt plate, that turns upon a hinge, and opens from the nut downwards; thereon are engraved the arms of England, and under them, encircled by a garter with the usual motto, the bear and ragged staff\*, and an earl's coronet at top. In the tail-pin is inserted a gilt silver stud, to which the tail-piece is looped, with a lion's face curiously wrought on the top; this is secured by a nut, which screws to it on the under side of the instrument,

whereon are engraven these letters and figures  $\begin{matrix} I & 5 \\ 7 & 8 \end{matrix}$  P supposed

to signify the year when it was made, and the initials of the maker's name. The subject of the carving on the deepest part, and on the side above presented to view, is a man with an axe, standing on the ground, and working upon some fallen branches of an oak tree: on the opposite part are represented hogs under an oak tree, and a man beating down acorns; the rest of the carving is foliage; the whole is in alto relievo. Under the carving is a foil of tinsel or silver gilt. The back of the instrument is not curved, but forms a very obtuse angle; and from the bottom of the back, extending to the back of the dragon's head, the carving, which is very bold, consists of oak foliage.

Notwithstanding the exquisite workmanship of it, the instrument produces but a close and sluggish tone, which considering the profusion of ornament, and the quantity of wood with which it is incumbered, is not to be wondered at.

But, notwithstanding the diversities in the shape of the violin at

\* The bear and ragged staff was the cognizance of the Nevils earls of Warwick. Robert Dudley, earl of Leicester, who derived his pedigree from them, took it for his crest. See Fuller's Worthies in Warwickshire, 118. This agrees with a tradition concerning it, that the instrument was originally queen Elizabeth's, and that she gave it to her favourite the earl of Leicester, which is not improbable, seeing that her arms are also upon it.

different

different periods, that the modern violin had assumed the form which it now bears, almost as early as the beginning of the seventeenth century, is indisputable, for of the violins of Cremona, so long celebrated for the beauty of their shape and fineness of tone \*, there are great numbers that appear to have been made before the year 1620, and yet it does not appear that the violin was used in concert till some years after.

Scipione Cerreto, in his treatise *De Pratica musicale*, enumerates the many excellent composers and performers on various instruments living at Naples in the year 1601; and it is worthy of note that among the latter are mentioned only *Sonatori eccellenti del Liuto, d'Organo, di Viola d'arco, di Chittara a sette corde, di Lira in gamba, di Tromboni, di Ciaramelle e Cornetti*, and dell' *Arpa à due ordini*, from whence it may be inferred that at that time the violin in Italy as in England and other countries, was an instrument of little account, and deemed fit only for the entertainment of the vulgar; nevertheless we find that in a very few years after it rose so high as to be admitted into the theatre: indeed it may be said to be coeval with the opera itself. It has already been mentioned that the most ancient opera in print is the *Orfeo* of Claudio Monteverde, represented at Mantua in 1607, and published at Venice in 1615; to this is prefixed the personages of the drama, and the names and numbers of the instruments used in the performance; and among the latter occur *duoi Violini piccoli alla Francese*: now the diminutive, *piccoli*, supposes an instrument of the same species, of a larger size than itself, i. e. a violin; but this it seems was not admitted into the performance, perhaps for this reason, that the *Viola da braccio*, i. e. the treble viol, held its place: and if it be asked what then was the use of

\* There were three persons of the name of Amati, natives of Cremona, and makers of violins, that is to say, Andrew, Jerome, and Antony his sons, and Nicolas, the son of the latter. Andrew flourished about the year 1600.

Besides these there were two persons of the name of Stradiuarius of Cremona, admirable artificers; the latter was living at the beginning of this century: his signature was *Antonius Stradiuarius Cremonensis Faciebat Anno* A†S.

Andrew Guarneri, also of Cremona, signed thus, \* *Andreas Guarnerius, fecit Cremonæ sub titulo Sanctæ Teresæ, 1680.*

The violins of Cremona are exceeded only by those of Stainer, a German, whose instruments are remarkable for a full and piercing tone; his signature is as follows:

\* *Jacobus Stainer, In Abiam propè Oenipontum 1647.* Oenipons is the Latin name of Inspruck in Germany, the chief city of Tyrol.

Matthew Albani, also a Tyrolese, signed thus, \* *Matthias Albanus fecit in Tyrol Bologni 1654.*

the Violino piccoli? it may be answered, perhaps for a particular accompaniment, the imitation of the singing of birds for instance; or for a like purpose as the Flauto alla vigesima seconda, viz. a treble octave flute. However it is certain that at the beginning of the sixteenth century the practice of the violin was cultivated in Italy with uncommon assiduity; so that in a few years after it became the principal of concert instruments. From Italy it passed into France, and from thence into England. At first it was used in accompaniment with the voice, and was confined to the theatre; but the good effects of it, in giving to the melody a force and expression which was wanting in the sound of the voice, and extending the limits of the harmony in the chorus, recommended it also to the church.

The motets and hymns that made a part of divine service, had hitherto been composed for voices, with no other accompaniment than that of the organ; and this kind of music, which corresponds with the practice of the primitive church, is still retained in the pope's chapel; but no sooner were the advantages discovered that resulted from the union of voices and instruments, than all the objections arising from the seeming profanation of the temples of God, by admitting into them such instruments as had hitherto been appropriated to theatrical representations, vanished.

This innovation gave rise to a new church-style, in which the principal end of the composer was rather to display the excellencies of either some fine singer or instrumental performer, than to inspire the auditory with those sentiments which should accompany divine worship. For examples of this kind we need look no farther than the motets of Carissimi, Colonna, and Bassani, in which the solo vocal parts are wrought up to the highest degree of perfection; and the instrumental accompaniments abound with divisions calculated to shew the powers of execution in the performers.

Whether vocal music gains more than it loses by being associated with such instruments as it is usually joined with, may admit of a question: It is universally agreed, that of all music that of the human voice is the sweetest; and it may be remarked, that in a chorus of voices and instruments the sounds never coalesce or blend together in such a manner, as not to be distinguishable by the ear into two species; while in a chorus of voices alone, well sorted, and perfectly in tune, the aggregate of the whole is that full and compleat  
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union and concert, which we understand by the word Harmony, as applied to music. On the other hand it may be said that what is wanting in harmony is made up by the additional force and energy which is given to vocal music by its union with that of instruments; but it is worthy of consideration whether music, the end whereof is to inspire devotion, stands in need of such aids, or rather indeed whether such aids have not a tendency to defeat its end.

This at least is certain, that the theatre and ecclesiastic styles are discriminated by the very nature and tendency of each, and that the confusion of the one with the other has for upwards of a century been considered by the ablest defenders of choral service as one of the great abuses of music.

## C H A P. VIII.

**I**T is now time to speak of the revival of choral service upon the restoration of king Charles the Second. At this time no more than nine of the bishops of the church of England were living; these immediately on the king's return took possession of their respective bishoprics; and such sees as were vacant were immediately filled up, either by translations or new appointments. The sequestered clergy severally entered upon the livings which they had been ejected from, and dispossessed the incumbents, whom they found there. Heads and fellows of colleges were also reinstated, and the government and discipline of the church were reduced to the legal form.

No sooner was the liturgy re-established, than the bishops and clergy became sensible of the necessity of reviving the choral service; but here they were greatly at a loss. By an ordinance made in the year 1644, organs in churches and chapels had been commanded to be taken down \*; and the fury of the rabble was not less remarkable in their demolition, than in that impious zeal which prompted them to despoil churches of their ornaments, and, as far as it was in their power, by the destruction of funeral monuments, to efface from the remembrance of mankind those virtues of the illustrious dead, which it is the end of monuments and sepulchral inscriptions to perpetuate.

\* The words of the ordinance are 'all organs, and the frames or cases wherein they stand, in all churches and chappels [i. e. cathedral, collegiate, or parish churches or chappels] shall be taken away and utterly defaced, and none other hereafter set up in their places.' Scobell's Collection of Acts, 1651, page 181.

Organs being thus destroyed, and the use of them forbidden in England, the makers of those instruments were necessitated to seek elsewhere than in the church for employment, many went abroad, and others betook themselves to such other occupations for a livelihood, as were nearest related to their own; they became joiners and carpenters, and mixed unnoticed with such as had been bred up to those trades; so that, excepting Dallans, Loofemore of Exeter, Thamar of Peterborough, and Preston of York, there was at the time of the restoration scarce an organ-maker that could be called a workman in the kingdom. Some organs had been taken down, and sold to private persons, and others had been but partially destroyed; these, upon the emergency that called for them, were produced, and the artificers above named were set to work to fit them up for use; Dallans indeed was employed to build a new organ for the chapel of St. George at Windsor, but, whether it was through haste to get it finished, or some other cause, it turned out, though a beautiful structure, but an indifferent instrument.

The next step towards the revival of cathedral service, was the appointment of skilful persons for organists and teachers of music in the several choirs of the kingdom; a few musicians of eminence, who had served in the former capacity under the patronage of Charles I. namely Child, Christopher Gibbons, Rogers, Wilson, Low, and others, though advanced in years, were yet living, these were sought out and promoted; the four first named were created doctors, and Child, Gibbons, and Low were appointed organists of the royal chapel; Gibbons was also made master of the children there, and organist of Westminster abbey. Rogers, who had formerly been organist of Magdalen college Oxford, was preferred to Eton: Wilson had a place both in the chapel and in Westminster choir; and Albertus Bryne was made organist of St. Paul's.

By this method of appointment the choirs were provided with able masters; but great difficulties, arising from the late confusion of the times, and the long intermission of choral service, lay behind. Cathedral churches, from the time of the suppression of monasteries, had been the only seminaries for the instruction of youth in the principles of music; and as not only the revenues appropriated for this purpose were sequestered, but the very institution itself was declared to be superstitious; parents were deprived both of the means and the motives



motives to qualify their children for choral duty, so that boys were wanting to perform those parts of the service which required treble voices. Nay, to such streights were they driven, that for a twelve-month after the restoration the clergy were forced to supply the want of boys by cornets, and men who had feigned voices. Besides this, those of riper years, whose duty it had been to perform choir service, namely, the minor canons and lay-clerks of the several cathedrals, had upon their ejection betaken themselves to other employments; some went into the king's army, others taught the lute and virginals; and others psalmody, to those whose principles restrained them from the use of any other music in religious worship.

In consequence hereof, and of that inaptitude which follows the disuse of any faculty, when the church-service was revived, there were very few to be found who could perform it; for which reason the universities, particularly that of Oxford, were very sedulous in their endeavours to promote the study of practical music: and, to render the church-service familiar, a book, written by Edward Low, was printed at Oxford in 1661, entitled 'Some short directions for the performance of Cathedral Service.' This Edward Low \* came from Salisbury, having been brought up under John Holmes, the organist of that cathedral. In the year 1630 he succeeded Dr. Stonard as organist of Christ Church Oxford. He was also for some years deputy music professor for Dr. Wilson, but, upon Wilson's leaving the university, was appointed professor in his own right. Wood says that though not a graduate, he was esteemed a very judicious man in his profession. *Fasti*, vol. I. col. 178. The book above-mentioned was again published in duodecimo, anno 1664, under the title of 'A Review of some short directions for performance of Cathedral Service,' with a dedication to Dr. Walter Jones, subdean of the chapel royal, and a preface, addressed to all gentlemen that are true lovers of cathedral service, wherein he informs them, which is strictly true, that the versicles, responses, and single tunes of the reading psalms then in use, and which he has published, are exactly.

\* Of this person mention has already been made. Vide ante pag. 64 et 328, and Wood in his life takes frequent occasion to speak of him.

Soon after the restoration he was appointed one of the organists of the chapel royal. He died on the eleventh of July, 1682, and was buried at the upper end of the divinity chapel, on the north side of the cathedral of Christ-Church, near to the body of Alice, his sometime wife, daughter of Sir John Peyton the younger, of Doddington in the Isle of Ely, Knight. *Fasti*, vol. I. col. 178. Henry Purcell succeeded him in the place of organist of the royal chapel, July 14, 1682, as appears by the Cheque-Book.

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the same that were used in the time of Edward VI. for which he refers to another copy, printed anno 1550, which can be no other than the book entitled 'The Booke of Common Praier noted,' by John Marbeck, of which an account has herein before been given.

As the formulary contained in this book of Low is adapted to the liturgy established in the reign of queen Elizabeth, and continued, with a few inconsiderable variations, to this time, it necessarily follows that it must differ in many respects from that of Marbeck, which was adapted to the common prayer of Edw. VI. To enumerate all the particulars in which they differ will hardly be thought necessary; it may suffice to say that the verses and responses are very nearly the same in each: Besides these the author has inserted a variety of chanting tunes for the Psalms, Venite exultemus, &c. some of which it is conjectured were composed by Dr. Child of Windfor, as is also a Te Deum of four parts in counterpoint, there also given. The litany seems to be that of Tallis in four parts: It is followed by a burial service in four parts of Mr. Robert Parsons, and a Veni Creator, the author unknown, which concludes the book.

The places of organist and master of the children in the several cathedrals, were no sooner filled up with able men, than those on whom they were bestowed, as also the gentlemen of the king's chapel laboured incessantly in the composition of services and anthems; thereby endeavouring to make up the loss which church-music had sustained in the preceding period of near twenty years, so that in the short space of two years, a great number of each were composed by them, as appears by James Clifford's Collection of divine Services and Anthems usually sung in his Majesty's Chapell, and in all the Cathedrals and Collegiate Choirs of England and Ireland. Lond. 1664, duod.

This James Clifford was a native of Oxford, being born in the parish of St. Mary Magdalen there. He was educated in Magdalen college school, and became a chorister of that college, but took no degree in the university of Oxford. After the restoration he was a minor canon of St. Paul's cathedral, and reader in some church near Carter lane; and after that chaplain to the honourable society of Serjeants-Inn in Fleet-street, London \*. He died about the year 1700, leaving a widow, who survived him some years; she dwelt in Wardrobe Court in Great Carter-lane, London, and had a daughter, who

\* Athen. Oxon. vol. II. col. 1019.

taught a school of little children \*. Besides the above collection, he published a Catechism, and a preparation Sermon; and these seem to be the whole of his writings.

To the collection of Services and Anthems abovementioned, is a dedication to Dr. Walter Jones, Sub-dean of the chapel royal, and two prefaces, the one whereof seems to have been published with an earlier edition of the book, the other containing chanting tunes for the Venite, Te Deum, Benedicite, Jubilate, Magnificat, Cantate Domino, Nunc Dimittis, Deus misereatur, the Psalms, and Quicunque vult. After these follow 'Brief directions for the understanding of' 'that part of the divine service performed with the organ in St. Paul's cathedral on Sundayes, &c.' The particulars most worthy of regard among these directions are the following: 'After the Psalms a voluntary upon the organ alone.' 'After the third collect "O Lord our heavenly father, &c." is sung the first anthem.' 'After the blessing "The grace of our Lord Jesus Christ, &c" a voluntary alone upon the organ †. In the second or communion service, nothing remarkable occurs; but after the sermon follows another anthem, which concludes the morning service.

At evening service 'After the psalms, a voluntary alone by the organ.' After the third collect "Lighten our darkness, &c." is sung 'the first, and after the sermon the last anthem.'

At the end of the book is a short address to the reader, in which it is intimated that the best musicians of later times had found it expedient to reduce the six syllables used in solmisation to four, by permutation of UT, RE, into SOL, LA. At the end of this postscript the author professes to exhibit a table, containing, as he terms it, 'that very basis or foundation of music which had long before been compiled for the instruction of youth in the rudiments of musick, by that most worthy and excellent author thereof, Ralph Winter-ton, Dr. of Physick and Regius Professor of the same in the university of Cambridge, in his own words and methode;' but, by some

\* These particulars were communicated by a person now living, who was one of the daughter's little pupils, and, though turned of fourscore, retains a remembrance of his person.

† This was the usage in cathedrals for many years, but in some, particularly St. Paul's and Canterbury, and at Westminster, the practice has been, and still is, instead of a voluntary to sing the Sanctus to solemn music in the interval between morning prayer, concluding with the Benediction, and the second or communion service, which is certainly a change for the better. In the Temple church, which by the way is neither a cathedral nor parochial church, a voluntary is introduced in this part of the service, but at no other in London.

unaccountable mistake, this table or basis, whatever it be, is omitted in all the copies of the book that have come to our hands, and instead thereof is inserted 'A Psalm of Thanksgiving to be sung by "the Children of Christ's Hospital on Monday and Tuesday in Easter" holydaies at Saint Maries Spittle, for their founders and benefactors, "composed to Musick by Thomas Brewer."

This book, as it contains not the music, but only the words of the services and anthems in use at the time of its publication, is so far at least valuable, as it serves to shew what was the stock of music which the church sat out upon at the restoration, as also who were the composers of greatest eminence at that time; and these appear to have been William Bird, Thomas Tallis, Thomas Weeks, Richard Farrant, Edmund Hooper, William Mundy, John Shepherd, Orlando Gibbons, Adrian Batten, Dr. Tye, Robert White, Dr. Giles, Robert Parsons, Thomas Morley, John Ward, John Hilton, Dr. Bull, Richard Price, Albertus Bryne, organist of St. Paul's cathedral; Michael East, Henry Lawes, Henry Smith, Mr. Cob, Henry Mole, Mr. Johnson, Thomas Tomkyns, Christ. Gibbons, Lawrence Fisher, Mr. Stoward, Henry Loofmore, Mr. Jeffries, Randolph Jewett, Mr. Bennett, Mr. Wilkinson, Mr. Gibbs, John Amner, John Holmes, Mr. Coste, Mr. Cranford, Dr. Wilson, Richard Gibbs, organist of Christ Church in Norwich; Mr. Wigthorpe, Leonard Woodson, Richard Hutchinson, Mr. Rogers, Martin Pearson, Mr. Mudde, John Heath, Dr. Child, Edward Smith, Peter Stringer, organist of Chester cathedral; Richard Hinde, Richard Portman, George Mason, John Hingstone, Richard Carre, Giles Tomkins, William Lawes, Edward Low, Pelham Humfrey, John Blow, and Robert Smith, the three latter children of his majesty's chapel; Henry Cook, Esq. master of the children, and one of the gentlemen of his majesty's chapel royal; Matthew Lock, Esq. Sir William Leighton, Robert Jones, Alphonso Ferabosco

The number of workmen in England being found too few to answer the demand for organs, it was thought expedient to make offers of encouragement for foreigners to come and settle here; these brought over from Germany Mr. Bernard Schmidt and Harris; the former of these, for his excellence in his art, and the following particulars respecting him, deserves to live in the remembrance of all such as are friends to it.

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BERNARD SMITH

ORGAN — MAKER.

*From a picture in the Music-School, Oxford.*

BERNARD SCHMIDT, or, as we pronounce the name, Smith, was a native of Germany, but of what city or province in particular is not known. Upon the invitations of foreign workmen to settle here, he came into England, and brought with him two nephews, the one named Gerard, the other Bernard; and, to distinguish him from these, the elder had the appellation of Father Smith. Immediately upon their arrival Smith was employed to build an organ for the royal chapel at Whitehall, but, as it was built in great haste, it did not answer the expectations of those who were judges of his abilities. He had been but a few months here before Harris arrived from France,

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bringing with him a son named Renatus, who had been brought up in the business of organ-making under him; they met with little encouragement, for Dallans and Smith had all the business of the kingdom; but upon the decease of Dallans in 1672\*, a competition arose between these two foreigners, which was attended with some remarkable circumstances. The elder Harris was in no degree a match for Smith, but his son Renatus was a young man of ingenuity and spirit, and succeeded so well in his endeavours to rival Smith, that at length he got the better of him.

The contest between Smith and the younger Harris was carried on with great spirit; each had his friends and supporters, and the point of preference between them was hardly determined by that exquisite piece of workmanship of Smith, the organ now standing in the Temple church; of the building thereof the following is the history, as related by a person who was living at the time, and intimately acquainted with both Smith and Harris.

‘ Upon the decease of Mr. Dallans and the elder Harris, Mr. Renatus Harris and Father Smith became great rivals in their employment, and several trials of skill there was betwixt them on several occasions; but the famous contest between these two artists was at the Temple church, where a new organ was going to be erected towards the latter end of K. Charles the second’s time: both made friends for that employment; but as the society could not agree about who should be the man, the Master of the Temple and the Benchers proposed they both should set up an organ on each side of the church, which in about half a year or three quarters of a year was done accordingly; Dr. Blow and Mr. Purcell, who was then in his prime, shewed and played Father Smith’s organ on appointed days to a numerous audience; and, till the other was heard, every body believed that Father Smith certainly would carry it.

‘ Mr. Harris brought Mr. Lully, organist to Queen Catherine, a very eminent master, to touch his organ, which brought Mr. Harris’s organ into that vogue; they thus continued vying with one another near a twelvemonth.

\* An inscription on a stone in the old church of Greenwich ascertained nearly the time of his death; Strype gives it in these words: ‘ Ralph Dallans, Organ-maker, deceased while he was making this organ; begun by him Feb. 1672. James White his partner finished it, and erected this stone 1673.’ Circuit Walk. Greenwich. The organ at New College Oxford, as also that in the music-school there, were made by Dallans.

‘ Then

\* Then Mr. Harris challenged Father Smith to make additional stops against a set time; these were the Vox-humane, the Cremenona or Violin stop, the double Courtel or bass Flute, with some others I may have forgot.

\* These stops, as being newly invented, gave great delight and satisfaction to the numerous audience; and were so well imitated on both sides, that it was hard to judge the advantage to either: At last it was left to my Lord Chief Justice Jeffries, who was of that house, and he put an end to the controversy by pitching upon Father Smith's organ; so Mr. Harris's organ was taken away without loss of reputation \*, and Mr. Smith's remains to this day. \* \* \* \* \*

\* Now began the setting up of organs in the chiefest parishes of the city of London, where for the most part Mr. Harris had the advantage of Father Smith, making I believe two to his one; among them some are reckoned very eminent, viz. the organ at Saint Bride's, Saint Lawrence near Guildhall, Saint Mary Ax, &c. †

Notwithstanding this success of Harris, Smith was considered as an able and ingenious workman; and, in consequence of this character, he was employed to build an organ for the cathedral of St. Paul ‡. The organs made by him, though in respect of the workmanship they are far short of those of Harris, and even of Dallans, are justly admired; and, for the fineness of their tone, have never yet been equalled.

\* Harris's organ was afterwards purchased for the cathedral of Christ Church at Dublin, and set up there; but about twenty years ago Mr. Byfield was sent for from England to repair it, which he objected to, and prevailed on the chapter to have a new one made by himself, he allowing for the old one in exchange. When he had got it he would have treated with the parishioners of Lynn in Norfolk for the sale of it; but they disdaining the offer of a second-hand instrument, refused to purchase it, and employed Snetzler to build them a new one, for which they paid him 700l. Byfield dying, his widow sold Harris's organ to the parish of Wolverhampton for 500l. and there it remains at this day. One of two eminent masters now living, who were requested by the churchwardens of Wolverhampton to give their opinions of this instrument, declares it to be the best modern organ he ever touched.

Mr. Francis Piggot was the first organist of the Temple church. This person had been an organist extraordinary of the chapel royal, but, upon the decease of Dr. Child, was appointed to succeed him as organist in ordinary, and was sworn in accordingly, 10 Apr. 1697. He died in 1704, and was succeeded at the Temple by his son, who died about the year 1736. As the church is common to both the societies of the Inner and Middle Temple, there have for many years past been two organists of it.

† Dr. Tudway's letter to his son above cited.

‡ He also made the organ for the Theatre, and Christ Church, and for the church of St. Mary at Oxford; and at London he made that of St. Mary at Hill, St. Clement Danes, and of St. Margaret's Westminster. That at the Theatre was taken down, and removed to the church of St. Peter in the East at Oxford, and a new one, made by Byfield and Green, erected in its stead.

The

The name of Smith occurs in the lists of the chapel establishment from 1703 to 1709, inclusive, as organ-maker to the chapel, and also to queen Anne. He had a daughter, married to Christopher Schrider, a workman of his, who about the year 1710 succeeded him in his places.

The organ of St. Paul's, erected soon after the year 1700, had established the character of Smith as an artist; whether Harris had been his competitor for building an instrument for that church, as he had been before at the Temple, does not now appear; but in the *Spectator*, No. 552, for December 3, 1712, is a recommendation of a proposal of Mr. Renatus Harris, organ-builder, in these words:

• The ambition of this artificer is to erect an organ in St. Paul's cathedral, over the west door, at the entrance into the body of the church, which in art and magnificence shall transcend any work of that kind ever before invented. The proposal in perspicuous language sets forth the honour and advantage such a performance would be to the British name, as well that it would apply the power of sounds in a manner more amazingly forcible than perhaps has yet been known, and I am sure to an end much more worthy. Had the vast sums which have been laid out upon operas without skill or conduct, and to no other purpose but to suspend or vitiate our understandings, been disposed this way, we should now perhaps have an engine so formed, as to strike the minds of half a people at once in a place of worship with a forgetfulness of present care and calamity, and a hope of endless rapture, joy, and Hallelujah hereafter.\*

In the latter part of his life Renatus Harris retired to Bristol, and, following his business there, made sundry organs for the churches in that city, and in the adjacent parishes, as also for churches in the neighbouring counties. He had a son named John, bred up under him, who followed the business of organ-making, and made a great number of very fine instruments\*. In the *Mercurius Musicus* for September and October, 1700, is a song inscribed 'Set by Mr. René Harris.'

\* The subsequent history of organ-makers and of organ-making in this country lies in so short a compass, that it may briefly be continued down from the time when Dr. Tudway's account ends, to nearly the present.

Smith's nephews, Gerard and Bernard, worked chiefly in the country, as did also one Swarbrick, bred up under the elder Harris, and one Turner of Cambridge; their employment was more in the repairing of old than the building of new organs. About the year, 1700, one Jordan, a distiller, who had never been instructed in the business, but had a mechanical turn, and was an ingenious man, betook himself to the making of organs, and

sur.



## C H A P. IX.

**I**Mmediately upon the restoration the utmost endeavours were exerted for the establishment of a choir in the royal chapel : three organists were appointed, namely, Dr. Child, Dr. Christopher Gibbons, and Mr. Edward Low. These had also other places ; for Child was organist of Windsor, Gibbons of Westminster-abbey, and Mr. Lowe of Christ-church Oxford ; and, as they attended by monthly rotation, their foreign places were rendered tenable with those at the chapel. Henry Cook was made master of the children : this person had been bred up in the king's chapel, but quitted it at the commencement of the rebellion, and went into the king's army. In the year 1642 he obtained a captain's commission, and ever after was called Captain Cook. Not his loyalty alone, but that and his skill in music recommended him to the favour of Charles II. A hymn of his composing in four parts was performed instead of the litany, in the chapel of St. George at Windsor, by order of the sovereign and knights of the garter, on the seventeenth day of April, 1661.

The establishment of the chapel of king Charles II. appears by the following entry in the Cheque-book :

succeeded beyond expectation. He had a son named Abraham, whom he instructed in the same business ; he made the organ for the chapel of the Duke of Chandos at Cannons near Edgware, and many organs for parish churches. Byfield and Bridge were two excellent workmen ; the former made the organ for Greenwich hospital, and the latter that noble instrument in the church of Spitalfields, for which he had only 600*l*. These are all now dead. In the latter part of their lives, to prevent their underworking each other, there was a coalition between them ; so that whoever was the nominal artificer of any instrument, the profits accruing from the making of it were divided among them all.

Contemporary with these men was one Morfe of Barnet, an apothecary by profession, who would needs be a maker of organs. He made an organ for the church of St. Matthew Friday-street, and another for that of St. James Clerkenwell ; they were both wretched instruments, and were taken down in a very few years after they were set up. One Griffin a barber in Fenchurch-street, also pretended to make organs : he dealt with a few parishes in London in a very singular way : in consideration of an annuity granted to him for his life, he built for the contracting parish an organ, and engaged to pay a person for playing it as long as the annuity should be payable : encouraged by his success in three or four instances of the kind, this man stood for Greatham professor of music against a person well skilled in the science, and, being a common-council man, and the electors also common-council men of London, he was chosen.

- ‘ The names of the Subdean, Gentlemen, and others of his Majesty’s Chapel Royal, at the time of the Coronation of King Charles the Second.

April 23d being St. George’s day, 1661.

Dr. Walter Jones, Subdean.	William Howes	} Gent.
Roger Nightingale	Thomas Blagrave	
Ralph Amner	Gregory Thorndell	
Philip Tinker	Edward Bradock	
John Sayer	Henry Purcell	
Durant Hunt	James Cob	
George Low	Nathaniel Watkins	
Henry Smith	John Cave	
William Tucker	Alphonso Marsh	
Edward Lowe	Raphael Courteville	
William Child	Edward Coleman	} Gent.
Christ. Gibbons	Thomas Purcell	
Henry Cook, Master of the Children	Henry Frost	
Henry Lawes, Clerk of the Cheque.	John Goodgroom	
Thomas Piers	George Betenham	
Thomas Hazzard	Matthew Pennell	
John Harding		

Thomas Haynes, Serjeant of the Vestry.

William Williams, Yeoman.

George Whitaker, Yeoman.

Augustine Cleveland, Groom.

- ‘ At which time every gentleman of the chapel in orders had allowed to him for a gown five yards of fine scarlet ; and the rest of the gentlemen, being laymen, had allowed unto each of them four yards of the like scarlet.’

The stock of music which they set out upon consisted chiefly of the anthems and services contained in Barnard’s collection, and such others in manuscript as could be recovered and made perfect : these lasted about three or four years ; but the king perceiving a genius in many of the young people of the chapel, encouraged them to compose themselves ; and many of this first set, even while they were

were children of the chapel, composed anthems and services which would do honour to a mature age. These were sung to violins, cornets, and sacbuts, the performers on which were placed in the organ loft; and, by the king's special order, had Symphonics and Ritornellos adapted to those instruments.

The salaries of the gentlemen of the chapel had been augmented both by James I. and Charles I. and in the year 1663 Charles II. by a privy-seal, farther augmented them to seventy pounds a year; and granted to Mr. Cook and his successors in office, thirty pounds a-year for the diet, lodging, washing, and teaching each of the children of the chapel royal. A copy of this grant is entered in the cheque-book; in the margin thereof is a memorandum purporting that it was obtained at the solicitation of Mr. Cook\*.

\* Charles the Second had some knowledge of music; he understood the notes, and sung, to use the expression of one who had often sung with him, a plump bass; but it no where appears that he considered music in any other view than as an incentive to mirth. In a letter of his to Henry Bennet, afterwards earl of Arlington, dated from Bruges, August 18, 1655, he says, 'Pray get me pricked down as many new Corrants and Sarra-bands and other little dances as you can, and bring them with you, for I have got a small fidler that does not play ill on the fiddle.' See the account of the preservation of King Charles II. after the battle of Worcester, page 150.

And in another letter to the same person, dated Sept. 1, 1656, he says 'You will find by my last, that though I am furnished with one small fidler, yet I would have another to keep him company; and if you can get either he you mention, or another that plays well, I would have you do it.' Ibid. page 168.

His taste for music seems to have been such as disposed him to prefer a solo song to a composition in parts; though it must be confessed that the pleasure he took in hearing Mr. Gossling sing, is a proof that he knew how to estimate a fine voice. This gentleman came from Canterbury, and in 1678 was sworn a gentleman extraordinary, and in a few days afterwards, a vacancy then happening by the death of Mr. William Tucker abovementioned, a gentleman in ordinary of the royal chapel. He was afterwards sub-dean of St. Paul's, and his memory yet lives in that cathedral. Purcell made sundry compositions purposely for him, and, among others, one, of which the following is the history.

The king had given orders for building a yacht, which, as soon as it was finished, he named the Fubbs, in honour of the duchess of Portsmouth, who we may suppose was in her person rather full and plump. The sculptors and painters apply this epithet to children, and say for instance of the boys of Fiammengo, that they are fubby. Soon after the vessel was launched the king made a party to sail in this yacht down the river, and round the Kentish coast; and, to keep up the mirth and good humour of the company, Mr. Gossling was requested to be of the number. They had got as low as the North Foreland, when a violent storm arose, in which the king and the duke of York were necessitated, in order to preserve the vessel, to haul the sails, and work like common seamen; by good providence however they escaped to land: but the distress they were in made an impression on the mind of Mr. Gossling, which was never effaced. Struck with a just sense of the deliverance, and the horror of the scene which he had but lately viewed, upon his return to London he selected from the psalms those passages which declare the wonders and terrors of the deep, and gave them to Purcell to compose as an anthem, which he

The encouragement given to church-music by king Charles II. had an effect upon all the choirs in the kingdom. In cathedrals that were amply endowed, as St. Paul's for instance, in which a maintenance is assigned for minor canons and lay singers, the performance was little inferior to that of the royal chapel \*: In other cathedrals, where the revenues were so small as to reduce the members of the church to the necessity of taking mechanics and illiterate persons to assist in the choral service, it was proportionably inferior. But the most obvious effect of it was a variation in the church style. It has already been remarked, that the services and anthems contained in Barnard's collection were the stock which the church set out upon at the restoration; these were grown familiar after a few years practice; the king was in the flower of his age, and the natural gaiety of his disposition rendered him averse to the style of our best church music; in short, he had not solidity of mind, nor skill sufficient to contemplate the majesty and dignity, nor taste enough to relish that most exquisite harmony, which distinguish the compositions of Tye, of Tallis, Bird, Farrant, Gibbons, and many others. This was soon discovered by the young people of the chapel, and gave such a direction to their studies, as terminated in the commencement of what may very truly and emphatically be called a new style of church-music †.

Amongst those that affected to compose in the light style of

he did, adapting it so peculiarly to the compass of Mr. Gossling's voice, which was a deep bass, that hardly any person but himself was then, or has since been able to sing it; but the king did not live to hear it: this anthem, though never printed, is well known. It is taken from the 107th psalm; the first two verses of the anthem are the 23d and 24th of the psalm. \* They that go down to the sea in ships, and occupy business in great waters.

† These men see the works of the Lord, and his wonders in the deep. ‡ King Charles II. could sing the tenor part of an easy song; he would oftentimes sing with Mr. Gossling; the duke of York accompanying them on the guitar.

\* About this time it was very common for persons of rank to resort in the afternoon to St. Paul's to hear the service, and particularly the anthem; and to attend a lady thither was esteemed as much an act of politeness, as it would be now to lead her into the opera. In the life of Mary Moders, the famous pretended German princess, who was executed in the year 1673, for a capital felony in stealing plate, and who had been married to many husbands, it is related that whilst Mr. Carleton, one of them, was courting her, and in the infancy of their acquaintance, he invited her to honour him with her company to St. Paul's, to hear the organ, and certain excellent hymns and anthems performed by rare voices.

† The particular instances of innovation were solo anthems and movements in courante time, which is a dancing measure, and which the king had acquired a great fondness for whilst he was in France.

church-

church-music. Mr. Pelham Humphrey \*, Mr. Blow, and Mr. Michael Wise were the chief; these were children of the chapel, educated under Captain Cook; they were all three young men of genius, and were not more distinguished for the novelty and originality of their style, than for their skill in the principles of harmony.

The restoration of monarchy, and the re-establishment of ecclesiastical discipline, induced many devout persons to attempt a revival of that knowledge which is necessary to the decent and orderly performance of this part of divine worship; and to that end John Playford published a new edition of his Introduction to the Skill of Musick, originally printed during the usurpation, viz. in 1655, which was followed by a collection entitled 'Psalms and Hymns in solemn musick, in four parts, on the common tunes to the psalms in metre used in parish-churches. Also six hymns for one voice to the organ,' by the same John Playford; printed by W. Godbid, and dedicated to Sancroft, dean of St. Paul's. Fol. 1671.

In the preface to this work, which carries with it an air of seriousness that distinguishes the writings of this honest old man, the testimony of some of the fathers, and the example of the primitive church are adduced in favour of the practice of psalm-singing. The author cites a passage from Comenius, which shews that in his time the Bohemians, besides the Psalms of David, had no fewer than seven hundred hymns in use. He then gives a short history of the custom of singing psalms; and, speaking of our old version, and the reception it met with, says it was made by men whose piety exceeded their poetry, but that such as it was, it was ranked with the best English poetry at that time.—That the Psalms, translated into English metre, and having apt tunes set to them, were at first used and sung only for devotion in private families, but that soon after by permission they were brought into churches.—That for many years this part of divine service was skilfully and devoutly performed with delight and comfort by many honest and religious people, and is still continued in our churches, but not with that reverence and estimation as for-

\* Of Humphrey it is said in particular that his proficiency in music, and the praises of his becoming a great man in his profession, gave great uneasiness to his master Captain Cook. In the Ashmolean Manuscript, mentioned in vol. III. page 258, it is said by the author, Anthony Wood, of Cook that he was the best musician of his time, till Pell. Humphries came up, after which says the MS. he died with discontent.

merly : some not affecting the translation, others not liking the music, both which he confesses need reforming.—That those many tunes formerly used to these Psalms, for excellency of form, solemn air, and suitableness to the matter of the Psalms, are not inferior to any tunes used in foreign churches, but that the best and almost all the choice tunes are lost and out of use in our churches ; the reason whereof he gives in these words : ‘ In and about this great city in ‘ above one hundred parishes, there is but few parish-clerks to be ‘ found that have either ear or understanding to set one of these ‘ tunes musically as it ought to be ; it having been a custom during ‘ the late wars, and since, to chuse men into such places more for ‘ their poverty than skill and ability, whereby this part of God’s ‘ service hath been so ridiculously performed in most places, that it ‘ is now brought into scorn and derision by many people.’

For these reasons he professes, through the assistance of Almighty God, to have undertaken the publication of this work, and therein to have selected all the best and choicest tunes, to the number of forty-seven, to which, with a bass he has composed two contratenors, making four parts, all which are fitted to men’s voices.

Playford appears to have been no admirer of the old version of the Psalms, and therefore he has selected from a translation by Dr. Henry King, bishop of Chichester, and from another by one Mr. Miles Smith, and also from the Poems of Mr. George Herbert, such psalms and hymns, as for elegance of style, smoothness of language, and suitableness to the tunes, he thinks excel those contained in the former.

There are few positions in this preface of Playford but what will readily be assented to, except that which relates to the loss of the best and almost all the choice tunes anciently used in our churches ; for, though in a great measure out of use, they exist even at this day in the collections of Este, Ravenscroft, Allison, and other authors, as has been shewn.

The same Playford soon after published in octavo, ‘ The whole ‘ Book of Psalms : with the usual Hymns and spiritual Songs. Together with all the ancient and proper Tunes sung in Churches, ‘ with some of later use. Composed in three parts, Cantus, Medius, ‘ and Bassus, in a more plain and useful method than hath been formerly published.’ In this collection the author, varying from the rule observed by him in the former, has given the church-tune to the  
cantus

cantus part, and has contrived the medius, so as not to rise above the cantus, to the end that the air of the church-tune should predominate; further he has placed the two upper parts in the G sol RE ut cliff, an innovation which it is easier to make than defend.

We meet here with a great variety of tunes now in common use, which are not contained in Ravenscroft, namely, St. James's, London New, St. Mary's, and others called Proper Tunes, which, for ought that appears to the contrary, we may conclude were composed by Playford himself.

For the reasons deducible from the above account of his works, Playford is looked upon as the father of modern psalmody; but, notwithstanding his labours, it does not appear that the practice has much improved since his time: one cause whereof may possibly be the use of the organ in parish churches, which within this last century has increased to so great a degree, that in most of the cities and great towns in the kingdom it is a sign of great poverty in a parish for a church to be without one. The consequence whereof is, that the conduct of this part of the service devolves to the organist: He plays the thorough-bass, or, in other words, the whole harmony of the tune, while the clerk and the congregation sing the tenor, which they remember and sing by ear only, in which kind of performance not the least skill in music is necessary\*.

Besides what are to be found in the collections before enumerated, there are extant many other musical compositions to the words of David's Psalms, either closely or paraphrastically rendered, which lie dispersed in the works of the musicians who flourished about the latter end of the sixteenth, and the beginning of the last century: To mention a few instances, a collection entitled *Certaine Psalmes select out of the Psalmes of David, and drawen into Englyshe Metre, with notes to enerie Psalm in foure partes to synge*, was published by Francis Seager, 12mo. 1553. John Keeper, of Hart Hall Oxon. published in 1574, ' *Select Psalmes of David set to musike*

\* In country parishes, where the people have not the aid of an instrument to guide them, such young men and women as nature has endowed with an ear and a tolerable voice, are induced to learn to sing by book as they call it; and in this they are generally assisted by some poor ignorant man, whom the poring over Ravenscroft and Playford has made to believe that he is as able a proficient in psalmody as either of those authors. Such men as these assume the title of singing-masters and lovers of divine muse, and are the authors of those collections which are extant in the world, and are distinguished by the titles of ' *David's Harp new strung and tuned*, ' *The Harmony of Zion*, ' *The Psalm-singer's Companion*, and others of the like kind, to an incredible number.

' of foure parts ;' and in 1585 one John Cofin published the Psalms in musicke of five and six parts.

In 1594 Dr. John Mundy, organist of the chapel of Windsor \*, published ' Songs and Psalmes composed into 3 and 4 parts for the use ' and delight of all such who either loue or learne musicke.' As to the songs, they are to every intent madrigals ; and for the psalms, some are prose, as they stand in the old Bible translation, the rest are of the version of Sternhold and Hopkins, to the amount of about twenty in the whole.

Some years after, a person, of whom nothing more than the initials of his name, R. H. is known, published a translation of an Italian paraphrase of the seven penitential psalms, written by Francesco Bembo, with the music of Giovanni Croce, Maestro di Cappella of the church of St. Mark at Venice, a celebrated composer of that time †, and whom Morley mentions as such in his Introduction. The title of the book is ' Musica Sacra to six voyces, composed in the Italian tongue by Giovanni Croce, new Englished,' printed by Este in 1608. The motives to the publication of this book, which are said to be the excellence of the songs, and the promotion of piety, are given at large in the dedication of the work ' to ' the uertuous louers of musicke.'

These compositions are in a style greatly superior to those contained in the former collections, which, as they were intended solely for popular use, were, as has been mentioned, of that species of musical composition distinguished by the name of Counterpoint : On the contrary, these of Mundy and Cofin, and more eminently those of Byrd are descant, and that of a very artificial contexture.

The paraphrase of the Psalms by George Sandys was, and that very deservedly, in great estimation about the beginning of the last century ; and this induced the two brothers, Henry and William Lawes, the great musicians of that day, to set many of them to music. Sandys's Psalms are also set to music for two voices, with a thorough-bass, by Mr. Walter Porter.

A paraphrase of some select psalms by Sir John Denham, Mr. Addison, and others, was set to music for a single voice with instrumental parts, by Mr. Andrew Roner, a teacher of music in London, and published about the year 1730.

\* Mentioned page 27 of this volume. † See an account of him in vol. III. page 222.



## C H A P. X.

THE practice of music had suffered no less than the profession of it during the usurpation. King Charles I. soon after his accession, had shewn a disposition to encourage the liberal arts, and particularly music, as appears by his charter granted to Nicholas Lanieri and others, herein before inserted \*. He had also in the eleventh year of his reign granted a charter to divers persons, the most eminent musicians, incorporating them by the style of Marshall, Wardens, and Cominalty of the Arte and Science of Musick in Westminster, in the County of Middlesex, and invested them with sundry extraordinary powers and privileges, which charter was by the same king confirmed in the fourteenth year of his reign.

This charter had lain dormant from the time of granting it to the restoration, that is to say, above twenty-five years, but immediately after that event, the persons named in it, or such of them as were then living, determined to rescue music from the disgrace into which it had fallen, and exert their authority for the improvement of the science and the interest of its professors.

The history of this corporation lies in a short compass; the minutes of their transactions are extant among the Harleian manuscripts, in a book formerly Mr. Wanley's, numbered in the catalogue 1911. As there is no entry in this book of the charter, recourse has been had to the patent-roll, in the chapel of the Rolls: The purport thereof is as follows.

The charter bears date 15 Jul. 11 Car. and recites that king Edw. \* IV. by his letters patent under the great seal of his realme of England, bearing date the foure and twentieth day of Aprill, in the \* nynth yeare of his raigne, did for him and his heires give and graunt \* licence unto Walter Haliday † Marshall and John Cliff, and others, \* then minstrells of the said king, that they by themselves should \* be in deed and name one body and cominalty, perpetual and

\* Page 36 of this volume.

† Sic Orig. The Christian name of Marshall is Robert, as appears by the charter itself, which as a singular curiosity is here inserted from Rymer's *Fœdera*, tom. XI.

- \* capable in the lawe, and should have perpetual succession; and  
 \* that as well the minstrells of the said king, which then were, as

\* *Pro Fraternitate Ministrallorum Regis.*

- \* Rex Omnibus, ad quos &c. Salutem.  
 \* Sciatis quòd, ex Querelosa Insinuatione, Dilectorum Nobis, *Walteri Hahday Marefcalli, Johannis Cliffe, Roberti Marshall, Thome Grene, Thome Calborn, Willielmi Cliffe, Willielmi Crispean, Et Willielmi Eynesham*, Ministrallorum nostrorum accepimus quatuor nonnulli, rudes Agricolarum & Artifices diversarum Misterarum Regni nostri Angliæ, slexerunt se loci Ministrallus,  
 \* Quorum aliqui Liberatam nostram, eis minimè datam, portarent, Seipsos etiam singentes esse Ministrallus nostros proprios,  
 \* Cujus quidem Liberatæ ac dictæ Artis sive Occupationis Ministrallorum colore, in diversis Partibus Regni nostri prædicti, grandes Pecuniarum Exactiones de Ligeis nostris deceptivè colligunt & recipiunt,  
 \* Et licet Ipsi in Arte sive Occupatione illa minimè Intelligentes sive Experti existant, & diversis Artibus & Operationibus Diebus Ferialibus sive Profestis utuntur, & Victum suum inde sufficienter Percipiant, de Loco tamen ad Locum in Diebus Festivalibus discurrunt, & Professus illa totaliter percipiunt, e quibus Ministralli nostri prædicti, & ceteri Ministralli nostri pro tempore existentes, in Arte sive Occupatione prædicta sufficiens Eruditi & Istructi, nullisque aliis Laboribus, Occupationibus, sive Misteris utentes, vivere debent,  
 \* Nèdum in Artis sive Occupationis illius nimiam Verecundiam, ac ipsorum Ministrallorum nostrorum, eadem Arte sive Occupatione ut prædictum est utentium, Detractionem multiplicem & manifestam, verum etiam in Populi nostri in hujusmodi Agricultura sua & aliter Dampnum ut accepimus non modicum & Gravamen.  
 \* Unde iidem Ministralli nostri Nobis humiliter supplicarunt ut Nos eis de Remedio congruo in hac parte ex Gratia nostra speciali providere dignaremur,  
 \* Nos, Præmissa considerantes ac Supplicationi suæ rationabili in ea parte favorabiliter inelinati, de Gratia nostra prædicta, ac ex certa Scientia & mero Motu nostris, *Concessimus & Licentiam dedimus*, ac per Præsentem *Concedimus & Licentiam damus*, pro Nobis, & Hæredibus nostris, quantum in Nobis est, præfatis, *Waltero Hahday Marefcallo, Johanni Cliffe, Roberto Marshall, Thome Grene, Thome Calborn, Willielmo Cliffe, Willielmo Crispean, Et Willielmo Eynesham*, Ministrallis nostris quòd Ipsi, ad Laudem & Honorem Dei, & ut specialius exorare teneantur pro salubri Statu nostro & Precarissimæ Consortis nostræ *Elizabethæ Regine* Angliæ dum agimus in humanis, & pro Animabus nostris eum ab hac luce migraverimus, necnon pro Anima Carissimi Domini & Patris nostri *Richardi nuper Ducis Eborum*, et Animabus inclitorum Progenitorum nostrorum, & omnium Fidelium Defunctorum, tam in Capella beate Mariæ Virginis iuxta Ecclesiam Cathedralē Sancti Pauli Londoniæ, quàm in Libera Capella nostra Regia Sancti Anthonii in eadem Civitate nostra Londoniæ, quandam *FRATERNITATEM sive GILDAM* perpetuam (quam, ut accepimus, Fratres & Sorores Fraternitatis Ministrallorum Regni nostri prædicti, retroactis temporibus, Inierunt, Erexerunt, & Ordinaverunt) Subsistere, Continuare, & Augmentare, ac quascumque Personas, tam Homines, quàm Mulieres, eis grato animo Adhærentes, in *FRATRES & SORES FRATERNITATIS sive GILDÆ prædictæ* Recipere, Admittere, & Acceptare possent & valeant,  
 \* Et quod Marefcallus & Ministralli nostri prædicti per Se sint & esse debeant, Jure & Nomine *UNUM CORPUS & UNA COMMUNITAS PERPETUA*, ac *Habiles & Capaces* in Lege, Habeantque Successionem perpetuam,  
 \* Et quod tam Ministralli prædicti, qui nunc sunt, quàm ceteri Ministralli nostri & Hæredum nostrorum qui exnunc erunt imperpetuum, ad eorum libitum Nominare possint, Eligere, Ordinare, & successivè Constituire de Seipsis *UNUM MARESCALLUM* habilem et idoneum, pro Terminis Vitæ suæ in Officio illo permanfurum, ac etiam quocumque libet

- \* other minstrells of the said king, and his heires which should
- \* be afterward, might at their pleasure name, chuse, ordeine, and

\* libet Anno Duos Custodes ad Fraternalitatem sive Gildam prædictam Regendum & Gubernandum.

\* Et, ulterius, Volumus & per Præsentem Concedimus, pro Supportatione & Augmentatione Fraternalitatis sive Gildæ prædictæ, quòd nullus Ministrallus Regni nostri prædicti, quamvis in hujusmodi Arte sive Occupatione sufficienter Eruditus existat, eadem Arte sive Occupatione infra Regnum nostrum prædictum de cætero, nisi de Fraternalitate sive Gilda prædicta sit & ad eandem Admissus fuerit & cum cæteris Confratribus ejusdem contribuerit, aliquo modo utatur, nec eam palàm seu publicè exerceat (ita tamen quòd nullus prædictorum Ministrallorum, sic ut prædicitur admittendorum, solvat pro hujusmodi Ingressu sive Admissione ultra *Tres Solidos & Quatuor Denarios*) &, si secus fecerit, seu quoquo modo contravenerit, per præfatos Marscallum & Ministrallus nostros & Hæredum nostrorum prædictorum, pro tempore existentes, juxta eorum Discretionem Americiatur,

\* Et quòd prædicti Marscallus & Ministralli nostri, ac Cusodes & Successores sui Congregationes & Communicationes licitas & honestas de Seipsis, ac Statuta & Ordinationes licite pro salubri Gubernatione & Commodo Fraternalitatis sive Gildæ prædictæ, quotiens & quando opus fuerit, licitè & impunè Incipere, Facere, & Ordinare valeant.

\* Et, si aliquis hujusmodi Ministrallorum nostrorum vel Hæredum nostrorum prædictorum Decesserit vel Obierit, seu ob Demerita vel Offensas suas, aut alià Causà quacumque, a Servitio nostro prædicto Exoneratus, Amotus, sive Depositus fuerit, adtunc Marscallus & ceteri Ministralli nostri, & Hæredum nostrorum pro tempore existentes, alium Ministrallum idoneum & in Arte sive Occupatione illa Expertum sufficienter & Eruditum, ubicumque loco infra Regnum nostrum prædictum tam infra Libertates quàm extra eam inveniri contigerit (Comitatu Cestrie Excepto) Vice & Loco hujusmodi sic Descendentis Exonerati, Amoti, sive Depositi, ex parte nostra Eligere, Nominare, & in unum Ministrallorum nostrorum & Hæredum nostrorum penes Nos Retinendum Habitare, ac ad Vadia nostra, nostro Regio Assensu superinde habito, Admittere & Acceptare possint & valeant.

\* Et, insuper, Volumus & per Præsentem Concedimus præfatis Marscallum & Ministrallis nostris, quòd Ipsi & Successores sui de cætero Potestatem habeant & Facultatem Inquirendi, omnibus viis modis & mediis rationabilibus & legitimis quibus melius sciverint, per totum Regnum nostrum prædictum, tam infra Libertates quàm extra (dicto Comitatu Cestrie Excepto) de omnibus & singulis hujusmodi Personis singentibus se fore Ministrallus, & dictam Libertatem nostram surreptivè portantibus, ac Arte sive Occupatione illà, ut prædictam est, indebitè & minus jussu utentibus, seu eandem exercentibus, aut de Fraternalitate sive Gilda prædicta non existentibus, & de omnibus aliis Articulis & Circumstantiis Præmissa qualitercumque concernentibus,

\* Ac ad omnes & singulas hujusmodi Personas, prædictam Artem & Occupationem Ministrallorum Exercentes, de tempore in tempus, quotiens necesse fuerit, tam infra Libertates quàm extra (dicto Comitatu Cestrie ut præmittitur Excepto) Supervidendam, Scrutandam, Regendum, & Gubernandum, & earum quamlibet, ob Offensas & Defectus suos in Præmissis factos, jussu & debitè Corrigendum & Puniendum,

\* Ac quæcumque Americamenta, Fines, Forisfacturas, & Deperdita (si quæ prætextu hujusmodi Inquisitionis Supervitiis seu Scrutiniis, ratione Præmissorum, super quascumque Personas, de ut præfatur Ministrallus singentes, seu aliter Delinquentes, debitè & probabiliter invenerint Adjudicata, Assessa, sive Asserata) ad Usus & Proficuum Fraternalitatis prædictæ, pro continua & perpetua Sustainatione certarum Candelarum cerearum, vulgariter nuncupatarum *Topers*, ad Sumptus ejusdem Fraternalitatis in Capellis prædictis ad præfens existentium de cætero existere contingentium, Levandum, Applicandum, & Disponendum,

\* Habenda.

‘ successively constitute from amongst themselves, one Marshall, able  
 ‘ and fitt to remaine in that office during his life, and alsoe twoe  
 ‘ wardens every yeare, to governe the said fraternity and guild.’

It also recites that ‘ certeine persons, suggestting themselves to be  
 ‘ freemen of a pretended society of minstrells in the citie of London,  
 ‘ in prejudice of the liberties and priviledges aforesaid in the said re-  
 ‘ cited letters patents mencioned and intended to the minstrells  
 ‘ and musicians of the said king and his heires, did by untrue sug-  
 ‘ gestions procure of and from king James of ever blessed memory,  
 ‘ letters patent under his greate seale of England, bearing date the  
 ‘ eight day of July, in the second yeare of his raigne, to incorporate  
 ‘ them by the name of master, wardens, and cominalty of the arte or  
 ‘ science of the musicians of London. And, amongst divers other

‘ *Habenda & Occupanda, Excrcenda & Gaudenda*, omnia & singula prædicta Inqui-  
 ‘ sitionem, Scrutinium, Supervisum, Regimen, Gubernationem, Correctionem, Punitionem,  
 ‘ nem, ac cætera Præmissa modis & formis supradictis, præfatis *Waltero, Johanni, Roberto,*  
 ‘ *Thoma Grene, Thoma Calborn, Willielmo Clifff, Willielmo Cristean, & Willielmo Eyngham,*  
 ‘ Ministrallis nostris, & Successoribus suis Ministrallis nostris & Hæredum nostrorum præ-  
 ‘ dictorum imperpetuum, sine Ocasione, Impedimento, Impetitione, Molestatione, Per-  
 ‘ turbatione, seu Calumnia Nostri, vel Hæredum nostrorum, Justiciariorum, Elicactorum,  
 ‘ Vicecomitum, aut aliorum Ballivorum seu Ministrorum nostrorum, vel Hæredum nos-  
 ‘ trorum & aliorum quorumcûmque,

‘ Et hoc absque Fine vel Feodo Magno seu Parvo, in Hanaperio Cancellariæ nostræ seu  
 ‘ alibi, ad usum nostrum seu Nomine nostro, pro Præmissis faciendis aut solvendis,

‘ Eo quod expressa mentio de vero Valore seu Certitudine Præmissorum, sive eorum ali-  
 ‘ ejus, in Præsentibus minimè facta existit, aut aliquo Statuto, Actu, sive Ordinatione  
 ‘ in contrarium factis, editis, seu provisus, non obstantibus.

‘ In cujus &c.

‘ Teste Rege apud *Westminsterium* Viceimo quarto die Aprilis.

‘ *Per Breve de Privato Sigillo & de Data, &c.*

The above Walter Haliday, Robert Marshall, and John Cliff, together with one William Wykes, had it seems been minstrels of the king's predecessor Hen. VI. and were empowered by him to impress minstrels ‘ in solatium regis,’ as the writ expresses it. This singular precept appears in Rymer's *Fœdera*, tom. XL. page 375, and is in this form :

‘ *De Ministrallis propter Solatium Regis providendis.*

‘ Rex, dilectis sibi, *Waltero Haliday, Roberto Marshall, Willielmo Wykes, & Johanni Chyffe*, Salutem.

‘ Scitis quod Nos, considerantes qualiter quidem Ministralli nostri jam tardè Viam  
 ‘ universæ Carnis sunt ingressi, aliisque, loco ipsorum, propter Solatium nostrum de  
 ‘ necessè indigentes, Assignavimus vos, conjunctim & divisim, ad quosdam Pueros,  
 ‘ Membri Naturalibus Elegantes, in Arte Ministrallatus instructos, ubicûque inveniri  
 ‘ poteritis, tam infra Libertates, quam extra, Capiendum, & in Servizio nostro ad Vadia  
 ‘ nostra Ponendum, &c.’

It is highly probable that the placards for impressing children for the service of the choir, mentioned by Tuffer, and under which he himself was taken from his father's house, [See vol. III. page 466.] were founded on the authority of this precedent.

‘ pri-

'priviledges, to graunt unto them the survey, scrutiny, correction, and government of all and singuler the musicians and minstrells within the said cittie of London, suburbs, liberties and precincts of the said cittie, or within three miles of the same cittie. By colour whereof they endeavoured to exclude the musicians and minstrells entertheyned into the king's service, and all others expert and learned in the said art and science of musick, from teaching and practising the same within the said cittie, and three miles thereof, that would not subject themselves unto their said pretended fraternity, or purchase their approbation thereunto, although greate part of them were altogether unskilfull in the said art and science of musick.'

It farther recites that 'at the prosecution of Nicholas Lanier, Thomas Ford, Jerome Lanier, Clement Lanier, Andrewe Lanier, Thomas Day, John Cogshall, Anthony Roberts, Daniell Farrant, John Lanier, Alfonso Ferabosco, Henry Ferabosco, Edward Wormall, and John Drewe, musicians entertheyned in the king's service, a Scire Facias had bin brought in the king's name against the said pretended master, wardens, and cominalty of the art or science of the musicians of London, in the high court of chauncery, for the cancelling and making voide of the said letters patent; and that judgement at their said prosecution had been had and given by the said court accordingly, and the said letters patent vacated and cancelled thereupon.'

The king therefore, 'for and in consideration of the good and faithfull service which his said musicians had done and performed unto him, and in pursuance of the intent and meaninge of the said king Edward the fourth, in his said recited letters patent mentioned, of his speciall grace, certeine knowledge, and meere motion, doth for him, his heires, and successors, will, ordeine, constitute, declare, and graunt that the said Nicholas Lanier, Thomas Ford, Jerome Lanier, Clement Lanier, Andrewe Lanier, Thomas Day, John Cogshall, Anthony Roberts, Daniel Farrant, John Lanier, Alfonso Ferabosco, Henry Ferabosco, Edward Wormall, John Drewe, John Stephens, Thomas Tomkins, Ezechiell Wade, Roger Nightingall, Walter Porter, John Frost senior, John Frost junior, Ralph Amner, Henry Lawes, John Tomkins, William Lanier, Jeronimo Bassano, Robert Baker, Anthony Bassano, Richard Blaggrave, Henry Bassano, William Gregory, Robert Parker,

Vol. IV.      U u      'John

• John Mafon, Christopher Bell, John Adfon, Frauncis Farmelowce,  
 • Thomas Mell, Mounfieur Gaultier \*, Nicholas Du Vall, John Kelly,  
 • Giles Tomkins, Robert Taylor, William Lawes, John Wilfon,  
 • Phillip Squire, Morrice Webster, Stephen Noc, John Wooding-  
 • ton, Davis Mell †, Thomas Lupo, Daniell Johnson, and Theophilus  
 • Lupo, his faid muficians, and all fuch perfons as are, or fhall  
 • be the muficians of him, his heires, and fucceffors, fhall from  
 • thenceforth for ever, by force and vertue of the faid graunt, be a  
 • body corporate and politique, in deed, fact, and name, by the name  
 • of Marshall, Wardens, and Cominalty of the arte and fciencie of  
 • mufick, in Weftminfter in the county of Middlefex, and by the  
 • fame name have perpetual fucceffion, and be capable in the law to  
 • impleade and be impleaded : And that they have a common feale.'

The charter goes on to appoint Nicholas Lanier the firft marfhall for life, Thomas Ford and Jerome Lanier firft wardens until Mid-summer day next enfuing the date of the patent, and Clement Lanier, Andrew Lanier, Thomas Day, John Cogfhall, Anthony Roberts, Daniel Farant, John Lanier, Alfonfo Ferabofco, Henry Ferabofco, Edward Wormall, and John Drewe to be the firft affiftants, and continue in the fame office for their natural lives, with power to elect a marfhall, warden, and affiftants in future.

The other powers granted by this charter are, that the corporation fhall meet in or near the city of Weftminfter from time to time. That they make bye laws and impofe fines on fuch as tranfgrefs them, which fines they fhall have to their own ufe, after which is a claufe in thefe words :

• And for the better government and ordering of all fuch perfon or  
 • perfons as doe or fhall at any time hereafter, profefse and exercife  
 • the faid art and fciencie of mufique within our faid realme of Eng-  
 • land, our county palatine of Chefter only excepted ‡. Wee doe here-  
 • by, for us, our heires, and fucceffors, further will, give, and graunt

\* JACQUES GOUTER, a Frenchman, and a celebrated lutenift. There is extant a very fine etching of him, of which fee an account in Granger's Biogr. Hift. vol. I. page 538. The author of that work is miftaken in faying that he is reprefented holding two lutes in his left hand, for the instrument he holds is a theorbo, which has two necks, and is therefore termed Cithara bijuga.

† The famous violinift mentioned page 327.

‡ For the reafon of this exception fee vol. II. page 60, et feq.

• unto,

‘ unto the said marshall, wardens, and cominalty of the said art and  
 ‘ science of musique in Westminster, in the county of Middlesex, and  
 ‘ their successors, that the said marshall, wardens, and assistants,  
 ‘ and their successors, or the greater part of them, for the tyme be-  
 ‘ ing, for ever hereafter, shall have the survey, scrutinie, correction,  
 ‘ and government of all and singuler the musiciens within our said  
 ‘ kingdome of England, the said county palatine of Chester onely  
 ‘ excepted. And wee doe for us, our heires, and successors, give and  
 ‘ graunte unto the said marshall, wardens, and cominalty of the art  
 ‘ and science of musique, in Westminster in the county of Middlesex,  
 ‘ and their successors, that it shall and may be lawfull to and for the  
 ‘ said marshall, wardens, and cominalty, and every person and per-  
 ‘ sons that shall be at any tyme hereafter admitted to be a member of  
 ‘ their said fraternity and corporation, or shall be, uppon due exa-  
 ‘ mination and tryall had of their sufficiency and skill in the said art  
 ‘ or science, allowed thereunto by the said marshall, wardens, and as-  
 ‘ sistants, or the greater part of them, to use, exercise, and practise  
 ‘ the said arte and science of musique in and within the citie of Lon-  
 ‘ don, and suburbs and liberties thereof, or elsewhere soever within  
 ‘ our said kingdome of England, our said county palatine of Chester  
 ‘ onely excepted, any acte, ordinance, or constitution of common  
 ‘ council of the said city of London, or any other matter or thing  
 ‘ whatsoever to the contrary thereof in any wise notwithstanding.’

In pursuance of the powers above granted, the corporation hired a room in the house of one Mr. Ganley, situate in Durham-Yard in the Strand, and within the city and liberty of Westminster. Their first meeting was on the twenty-second day of October, 1661, Nicholas Lanier then being marshall, from which day they proceeded to make orders, of which the following are the most remarkable.

‘ 1662. Jan. 20. Ordered that Edward Sadler, for his insufficiency  
 ‘ in the art of musique, be from henceforward silenced and disabled  
 ‘ from the exercise of any kinde in publique houses or meetings.’

Some orders signed ‘ Hen. Cooke, Dep. Marshall.’

‘ Feb. 3. Richard Graham appointed their solicitor at law.’

19. It appears they licensed teachers of music.

‘ 1663. Nov. 24. Symon Hopper resigns his office of assistant,  
 ‘ John Baniſter elected in his room.

‘ Jan. 13. Ordered that Matthew Lock, Christopher Gibbons, Dr. Cha. Colman, and William Gregory, do come to the chamber at Durham Yard on Tuesday next, at two of the clock in the afternoon, and bring each of them ten pounds, or shew cause to the contrary.

‘ March 1. Ordered that there be a petition presented to the king’s majestie for the renewing of their former patent.

‘ 1664. May 13. Ordered that Henry Cooke, George Hudson, John Hingston, and John Lilly do meete fower of the musique of the cittie of London, to treat upon such matters and things as concern the good of the said corporation.

‘ June 14. Proceedings at law ordered against all such persons that make any benefit or advantage of musique in England and Wales, and that do not obey the grant under the great seale to the corporation.

‘ June 21. Ordered that John Hill, Francis Dudeny, John Dunstan, James Saunders, and others, now waites of the cittie of Westminster, do appear before this corporation at Mr. Ganley his house in Durham Yard, in the county of Middlesex, on Tewsdæy next at 10 of the clock in the morning, as they tender obedience to his majesties letters patent in that behalf graunted.

‘ July 2. Ordered that Richard Hudson, the clerk of the corporation, doe summon all the common minstrells from tyme to tyme to come before the corporation.

‘ July 9. Thomas Purcell chosen an assistant in the room of Dr. Charles Colman deceased.

‘ Same day. Ordered that all his majesties musique do give their attendance at the chamber at Durham Yard for practise of musique, when the master of the musique shall appoint them, upon forfeiture of 5l. each neglect.

1670. Jan. 21. Pelham Humphrey chosen an assistant.

1672. June 24. Henry Cooke, Esq. being marshall of the corporation of musique in Westminster, in the county of Middlesex, resigns by reason of sicknesse, and Thomas Purcell appointed in his room, signed John Hingston, deputy marshall, and by the wardens and assistants.

‘ July 18. John Blow chosen an assistant.

‘ 1675.



' 1675. Dec. 17. Mr. Nicholas Staggin chosen an assistant, and  
 \* admitted deputy marshal.'

The meetings of the corporation after this time appear by the entries in their minute-book, to have been very few, the last was at the Three Tuns tavern, on the second day of July, 1679, when John Moss was chosen an assistant in the room of John Lilly. It seems that they were incapable, otherwise than by their own particular studies, of effecting any thing for the improvement of the science, and that they held it the wisest course to leave the matter as they found it. By a note of Mr. Wanley on this manuscript in the Harleian Catalogue, it appears that at the time of making it the corporation was extinct \*.

\* There can be no doubt that this corporation is extinct, and there is good ground to suppose that the London company of musicians are in a condition but little better; their charter appearing to have been obtained by untrue suggestions, and to have been vacated by a judgment of the court of chancery. The law it is true recognizes as corporations those fraternities that subsist by prescription, but it requires as a condition to this title that their exercise of corporate functions shall have been from time immemorial; but as to that of London, its origin may be traced to the time of Ja. I. which in a legal sense is within time of memory.

A very remarkable particular occurs in Strype's Continuation of Stowe's Survey of London; that author, under the head of Temporal Government, exhibits the arms of the several companies of London, with a short history of them severally, beginning with the day and year of their incorporation. In the instance of the Musicians, book V. chap. xxv. he gives the arms of that company, but says not a word of the corporation itself. This omission he endeavours to supply in the second appendix to his work, page 16, by a letter from Mr. Mauduit, Windsor herald, containing an account of some incorporations not expressed in the Survey. In this letter Mr. Mauduit, speaking of the company of Musicians, says 'that the time of their incorporation was refused by the clerk of the company to be given.' He however supposes that they were incorporated by James I. by the name of Master, Wardens, and Commonalty. Of their arms he says that they were granted them by patent by William Camden Clarencieux, An. 1614.

The reason for this refusal may be collected from the recitals in the preamble to the above patent, but it is not so easy to account for the exercise of those powers which the London company of musicians even at this day claim, particularly that by which they exclude from performances within the city such musicians as are not free of their company. A remarkable instance of this kind happened in the year 1737. One Povey, a whimsical man, and known to the world by his having been the original projector of the Penny-post office, engaged a number of musicians, some from the opera, to play at a weekly concert, for which he obtained subscriptions, to be held in a great room in an old house in a court in St. Martin's le Grand. The first night of performance was the Saturday after the interment of queen-Caroline; the bills and advertisements announced that an oration would be delivered, deploring the death of that princess, but in the midst of the performance such of the musicians as were known to be foreigners were arrested at the suit of the company of musicians of London; a proceeding, which had it been contested, could scarcely have been warranted, seeing that St. Martin's le Grand is not part of the city of London, but a liberty of Westminster.

G E N E R A L   H I S T O R Y  
 O F T H E  
 S C I E N C E   a n d   P R A C T I C E  
 O F  
 M   U   S   I   C .

B O O K   I V .       C H A P .   I .

**M**EETINGS of such as delighted in the practice of music began now to multiply, and that at Oxford, which had subsisted at a time when it was almost the only entertainment of the kind in the kingdom, flourished at this time more than ever. In that general joy, which the restoration of public tranquillity had produced, an association was formed of many of the principal members of the university, heads of houses, fellows, and others, in order to promote the study and practice of vocal and instrumental harmony in the university. The occasion and circumstances of this laudable design can only now be made appear by a list of the contributors to it, now extant in the music-school, and also by a written table, exhibiting an account of the expenditure of divers sums of money, which had been given to promote it, these are as follow :

I.

The list of those noble and worthy benefactors who have contributed to the refurnishing the publique Musick Schoole in this university with a new organ, harpsicon, all sortes of the best authors in manuscript for vocall and instrumentall music, and other necessaryes to carry on the practicall music in that place.

All

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All the old instruments and bookes left by the founder, being either lost, broken, or imbeasled in the time of rebellion and usurpation. This collection began in the yeare 1665, and was carryed on in part of the two following yeares, and then ceased by reason of the first Dutch warr, but now compleated in this yeare 1675.

Noblemen in 1665.

	li.	s.		li.	s.
			Mr. Parry, Cor. Christi	1	00
Ld Annesley gave - -	05	00	Mr. Jo. Price, St. Johns	00	10
Sr. Seamour Shirley - -	05	00	Mr. Jo. Price, New Coll.	01	00
Mt. Crew now Bp. - -	03	00	Mr. Tho. Tomkins, All. S.	1	00

Drs. in 1665.

Dr. Blandford, vice chanc.	03	00	Mr. Jo. Tomkins, Bal.	1	00
Dr. Fell, Deane Christ Ch.	04	00	Mr. Hutton, Braz.	-	- 1 00
Dr. Merredeth, All. S.	03	00	Mr. Lowe, New Coll.	-	1 00
Dr. Woodward, N. Coll.	3	00	Mr. Thomas, New Coll.	0	10
Dr. Dolbin, now Bp.	-	2 00	Mr. Hawkins, Bal.	-	- 1 00
Dr. Dickenfon - - -	-	2 00	Mr. Fairfax, Mag.	-	- 1 00

Strangers in 1665.

Dr. Pierce, Pre. Mag.	-	2 00	Bp. Hen. King - -	05	00
Dr. Barlow, now Bp.	-	2 00	Dr. Franklin - -	-	1 00
Dr. Gardner, Christ Ch.	2	00	Mr. Hannes - -	-	1 00
Dr. Allestrey, Christ Ch.	2	00	Mr. Tinker - -	00	10
Dr. Mayne - - -	-	2 00	Mr. Sayer - -	00	10
Dr. Mew, Bp. - - -	-	2 00	Mr. Hodges - -	00	10
Dr. Yates, Prin. Braz.	-	2 00	Mr. Stratford, Trin.	-	1 00
Dr. Jenkins, Princ. Jef.	-	1 00	Mr. Tho. Spratt, Wad.	1	00

Masters in 1665.

Mr. Houghton, Braz.	-	01	00	Sr. Jo. Parsons, Christ Ch.	02	00
Mr. Rich. Hill, Christ Ch.	1	00		Sr. Jo. Chichester, Exeter	02	00
Mr. Rob. South, Christ Ch.	1	00		Sr. Cha. Yelverton - -	03	00
Mr. Hen. Bagshaw, Chr. Ch.	1	00		Sr. Tho. Itham - -	03	00
Mr. Martin, Christ Ch.	1	00				
Mr. Coward, Corp. Christi	1	00				
Mr. Sterry, Merton - -	-	1	00			
Mt. Denton, Queens - -	0	10				

Noblemen in 1675.

Drs. in 1675.

Dr. Bathurst, Vice chanc.	03	00
Dr. Lockey, Christ Ch.	2	00

Dr.

	li. s.	li. s.
Dr. Wallis - - -	1 00	Mr. Old, Christ Ch.
Dr. Smith - - -	2 00	Mr. Aldrich, Christ Ch.

## Masters in 1675.

## Strangers in 1675.

		Mr. Charles Harris	-	02 00
Mr. Bernard, St. Johns	01 00	Geo. Lowe, Esq.	-	2 00
Mr. Thornton, Wad.	1 00	John Lowen	-	1 10

## II.

The account of instruments, books, and other necessities bought for the use of the music school, with money contributed for that use from those noble and worthy benefactors nominated on the other side, as also what instruments, books, &c. have been given by others.

1 upright organ with 4 stopps, made by Ralph Dal- 1. s. d.  
lans, for which he received 48l. (abating 10l. for the  
materials of the old organ) and for painting and gilding  
to Mr. Taylor painter in Oxford 3l. 10s. in all - - 51 10 0

Sets of choice books for instrumentall music, ii. where-  
of are the composition of Mr. John Jenkins, for 2. 3. 4.  
5 and 6 parts for the organ and harpsicon, and 6 sets  
more composed by Mr. Lawes, Coprario, Mr. Brewer,  
and Orlando Gibbons, all bought of Mr. Wood, which  
cost - - - - - 22 0 0

2 violins with their bowes and cases, bought of Mr.  
Comer in the Strand; cost 12l. 10s. and are at 2nd hand,  
• • • • • which was Mr. Bull's of All Soules cost 2l.  
10s. In all - - - - - 15 0 0

1 set of books, the composition of Mr. Baltzar (com-  
monly called the Swede) for violins, viol, and harpsicon;  
as also the compositions of Dr. Christopher Gibbons, his  
famous Ayres and Galliards for violins, viol, and organ,  
both sets together cost - - - - - 5 0 0

7 desks to lay the books on for the instruments and  
organ, bought of John Wild at 2s. a piece - - - 0 14 0

To Mr. Taylor the painter for the long picture in the  
music schoole of our Saviour and the woman of Samaria 3 0 0

By charge in procuring the several pictures of those

great

great masters in the facultie of music, carriage of them li. s.  
hither, frames to some of them, boarding all of them  
behinde to secure them from the dampe wall, &c. - 10 0 0

The several disbursements then in the year 1667 was  
and deducting what was allowed for the  
materials of the old organ, there rests - - - 101 4 0

Mr. Henry Lawes, Gent. of his majesty's chappell royal  
and of his private music, gave to this school a rare The-  
orbo for singing to, valued at \* \* \* \* with the earl of  
Bridgewater's crest in brais just under the finger-board,  
with its case, as also a set of \* \* \* \* \*

Dr. Will. Child, Gent. of his majesty's chappell royal,  
and organist of the free chapp. at Windsor, gave his own  
picture from \* \* \* \* \* taffaty curtain \* \* \* \* \*  
the whole charge amounting to - - - 6 9 6

The paper containing the above accounts being pasted on a wain-  
scot board, has been so much injured by the damp, that no more of  
the writing is legible.

This at Oxford was the first subscription concert of which any  
account is to be met with : Indeed it seems to have been the only af-  
sociation of the sort in the kingdom ; the reason of this might be,  
that the pretenders to the love of music were not then so numerous  
as they have been of late years. A concert was formerly a serious en-  
tertainment, at which such only as had a real and genuine affection  
for music assembled, for the purpose of enjoying the pleasures of har-  
mony, and contemplating the effects of it in a silent approbation :  
Such as had no ear for music, and these are by far the majority of the  
human species, were then ingenuous enough to confess it, and that a  
concert was an entertainment that afforded them no kind of pleasure ;  
and we may accordingly suppose that concerts were the entertainment  
of such select companies only ; and that at the houses of persons of  
distinction, the avowed patrons of the science of harmony, and its  
professors.

The first assembly of the kind deserving the name of a concert in  
London, was established under circumstances that tended rather to  
degrade than recommend such an entertainment, as being set on foot  
by a person of the lowest class among men in this country, in a sub-

urb of the town, difficult of access, unfit for the resort of persons of fashion, and in a room that afforded them scarce decent accommodations when they had escaped the dangers of getting at it. In short, it was in the dwelling of one Thomas Britton, a man whose livelihood was selling about the streets small-coal, which he carried in a sack on his back, that a periodical performance of music in parts was first exhibited, and that gratis too, to the inhabitants of this metropolis. The house of this man was situate in Aylebury-street, leading from Clerkenwell-Green to St. John's street; the room of performance was over his small-coal shop, and, strange to tell, from the year 1678, when he first began to entertain the public, to the time of his death in 1714, Tom Britton's concert was the weekly resort of the old, the young, the gay and the fair of all ranks, including the highest order of nobility.

The history of this extraordinary person will find a place in a subsequent part of this work, where an account will be given of sundry persons eminent in music, from whose assistance his concert derived its reputation; that it is here mentioned will scarce need any other apology, than that the order of narration seemed to require it.

For the common and ordinary sort of people there were entertainments suited to their notions of music; these consisted of concerts in the unison, if they may be so called, of fiddles, of hautboys, trumpets, &c. these were performed in booths at fairs held in and about London, but more frequently in certain places called Music-Houses, of which there were many in the time of Charles II.\* The first of this kind was one known by the sign of the Mitre, situate near the west end of St. Paul's; the name of the master of this house was Robert Hubert, alias Forges: This man, besides being a lover of music, was a collector of natural curiosities, as appears by the following title of a pamphlet published in duodecimo, anno 1664, 'A Catalogue of the many natural rarities, with great industry, cost, and thirty years travel into foreign countries, collected by Robert Hubert alias Forges, Gent. and sworn servant to his majesty; and daily

\* Edward Ward, in his *London Spy*, Part XI. page 255, mentions these, as also the music-houses and music booths in Bartholomew fair, which, as he relates, were very numerous so late as about the year 1700; but it seems that upon his visit to the fair, he liked this kind of music so little, that he professes he had rather have heard an old barber ring Whittington's bells upon a cittern, than all that these houses afforded. *London Spy*, Part XI. page 255.

to be seen at the place called the Musick-House at the Mitre near the west end of St. Paul's church \*.

Another place for entertainment of the like kind was the music-house at Stepney, situated in the row of houses fronting the west end of Stepney church; it had for a sign the head of Charles II. and was the resort of seafaring people and others. In a great room of this house was an organ and a band of fiddles and hautboys, to the music whereof it was no unusual thing for parties, and sometimes single persons, and those not of the very inferior sort, to dance.

Ward, in his London Spy, Part XIV. has given a particular description of a music-house which he visited in the course of his ramble, surpassing all of the kind in or about London. Its situation was in Wapping, but in what part of that suburb we are not told. The sign was that of the Mitre, and by the account which this author gives of it, the house, which was both a tavern and a music-house, was a very spacious and expensive building. He says that the music-room was a most stately apartment, and that no gilding, carving, painting, or good contrivance were wanting in the decoration of it; the seats he says were like the pews in a church, and the upper end being divided by a rail, appeared to him more like a chancel than a music-loft. Of the music he gives but a general account, saying only that it consisted of violins, hautboys, and an organ. The house being a tavern, was accommodated as well to the purpose of drinking, as music; it contained many costly rooms, with whimsical paintings on the wainscoting. The kitchen was railed in to prevent the access to the fire of those who had nothing to do at it, and overhead was what this author calls an harmonious choir of Canary birds singing.

The owner of this house had, according to Ward's account, used every method in his power to invite guests to it; and, under certain

\* In a manuscript of the late Mr. Oldys, being a collection relating to the city of London and its history, mention is made of this pamphlet with the following note. 'I have been informed by Sir Hans Sloane that this collection, or a great part of it, was purchased by him into his noble museum of the like curiosities, which now with his library is removed from his late house by Bloomsbury-square to his larger house at Chelsea.'

It is conjectured that this house was situated in London-house Yard, at the north-west end of St. Paul's church, and on the very spot where now stands the house known by the sign of the Goose and Gridiron; for the tradition is that it was once a music-house. It seems that the successor of Hubert was no lover of music, but a man of humour, and it is said that in ridicule of the meetings formerly held there, he chose for his sign a goose stroking the bars of a gridiron with his foot, and called it the Swan and Harp.

circumstances, appeared to be not less solicitous for their safety, than their entertainment; for he had contrived a room under ground, in which persons were permitted to drink on Sundays, even during the time of divine service, and elude the search of the churchwardens \*.

Another music-house, and which subsists even at this day, but in a different form, was that of Sadler's Wells, concerning which a pamphlet was published in the year 1684, with this title, 'A true and exact account of Sadler's Wells lately found at Islington, treating of its natures and virtues; together with an enumeration of the chief diseases which it is good for, and against which it may be used, and the manner and order of taking it, published for the good of the publick by T. G. Doctor in Physick †.'

The music performed at these houses of entertainment was such as, notwithstanding the number of instruments, could scarcely entitle it to the name of a concert. For the most part it was that of violins, hautboys, or trumpets, without any diversity of parts, and consequently in the unison; or if at any time a bass instrument was added, it was only for the purpose of playing the ground-bass to those divisions on old ballad or country-dance tunes, which at that time were the only music that pleased the common people. Some of the

\* Within the time of memory it was customary for the churchwardens in London and the suburbs, to perambulate their parishes on Sundays, during the time of divine service, and search the taverns and alehouses; and if they found any persons drinking therein, to turn them out, and deal with the keepers of such houses according to law.

† The author says the water of this well was before the reformation very much famed for several extraordinary cures performed thereby, and was thereupon accounted sacred, and called Helywell. The priests belonging to the priory of Clerkenwell using to attend there, made the people believe that the virtues of the water proceeded from the efficacy of their prayers. But upon the reformation the well was stopped up, upon a supposition that the frequenting of it was altogether superstitious; and so by degrees it grew out of remembrance, and was wholly lost, until found out by the labourers which Mr. Sadler, who had newly built the music-house there, and, being surveyor of the highways, had employed to dig gravel in his garden, in the midst whereof they found it stopped up, and covered with a carved arch of stone, in the year 1683. It is here also said to be of a ferruginous taste, somewhat like that of Tunbridge, but not so strong of the steel. It is recommended for opening all obstructions, and also for purging and sweetening the blood, &c. And Dr. Morton had that summer advised several of his patients to drink it, as the owner also was to brew his beer with it.

After the decease of Mr. Sadler abovementioned, one Francis Forcer, a musician, and the composer of many songs printed in the Theater of Music, published by Henry Playford and John Carr in the years 1685, 1686, and 1687, became the occupier of the Wells and music house. His successor therein was a son of his, who had been bred up to the law, and, as some said, a barrister; he was the first that exhibited there the diversions of rope-dancing, tumbling, &c. He was a very gentlemanly man, remarkably tall and athletic, and died in an advanced age, about the year 1730, at the Wells, which for many years had been the place of his residence.

most



most admired of these were then known, and are still remembered by the following names, John Dory \*; Paul's Steeple; Old Simon the King; Farinel's Ground †; Tollet's Ground; Roger of Coverly; John come kiss me, a tune inserted in the earlier editions of Playford's Introduction ‡; Johnny cock thy Beaver, a tune to the song in D'Urfey's Pills to purge Melancholy; 'To Horse brave Boys,' &c. Packington's, quasi Bockington's Pound; Green Sleeves, which is the tune to the air in the Beggar's Opera, 'Though laws are made \* for every degree;' The Old Cebell, composed by Signor Baptist Draghi, and printed with a song to it in dialogue, sung in an opera called the Kingdom of the Birds, written by D'Urfey, and printed in the first volume of his Pills to purge Melancholy: A sweet air composed by Mr. Solomon Eccles, with divisions, printed as a country-dance tune, and called Bellamira, in the Dancing-Master, published by Henry Playford in 1701, page 149.

Besides these there occasionally came into practice divers song and dance-tunes that had been received with applause at the theatres, and which by way of eminence were called play-house tunes, such as Genius of England, Madam Subligny's minuet, the Louvre, and many others. The principal composers of this kind of music not already named, were Mr. John Reading ||, John Banister, Godfrey Finger §, Mr. Bullimore, John Lenton, Christopher Simpson, Matthew Lock, Henry

\* The song of John Dory, with the tune to it, is printed in the Deuteromelia, or the second part of Musick's Melodie, 1609. The legend of this person is, that being a sea-captain, or perhaps a pirate, he engaged to the king of France to bring the crew of an English ship bound as captives to Paris, and that accordingly he attempted to make prize of an English vessel, but was himself taken prisoner. The song of John Dory, and the tune to it were a long time popular in England: In the comedy of the Chances, written by Beaumont and Fletcher, Antonio, a humourous old man, receives a wound, which he will not suffer to be dressed but upon condition that the song of John Dory be sung the while.

† Mentioned page 316 of this volume, to have been composed by Farinelli of Hano-ver, and to have been made the subject of Corelli's twelfth Solo.

‡ This was a very favourite tune: In the first part of the Division Violin there are two sets of divisions on it, the one by Mr. Davis Mell, the other by Baltzar the Lubecker, of whom Anthony Wood speaks so highly in his life. Most of the tunes above mentioned, together with many others of great antiquity, in a style peculiar to this country, are inserted in an appendix to this work.

§ A scholar of Dr. Blow; organist of Hackney, and afterwards of St. Dunstan in the West, and St. Mary Woolnoth. He published a book of anthems by subscription, and died but a few years ago.

|| A native of Olmutz in Moravia, and of the chapel to James II. He composed several Operas of Sonatas for violins, and also for flutes, the titles whereof are in the Catalogue of Edienne Roger. Lenton, the two named Eccles, and Banister, were of the band to king William; Banister was his first violin; of him, as also of Simpson and Lock, mention will be made hereafter.

and

and John Eccles, Raphael Courteville, and other less eminent musicians.

This, as far as it can be now traced, was the state of popular music about the end of the last century. Of the gradual refinements in the practice of it at large, and of the introduction of the opera into this kingdom, the following is the history.

The restoration of king Charles II. must be considered as a remarkable epoch in the history of music in two respects; first was the re-establishment of choral service, and the commencement of a new style in church-music is to be dated from thence; and, secondly, as it gave a new form to that kind of music, which, in contradistinction to that of the church, is usually termed secular music. The instruments commonly used in this latter appear to have been the lute, the harp, the fiddle, cornets, pipes of various kinds, and, lastly, viols, the latter of which were at length so adjusted with respect to size and tuning, that a concert of viols became a technical term in music.

Hitherto in England the violin had never been considered as an instrument proper for a concert, or indeed of any other use than as an incentive to dancing, and that kind of mirth which was anciently the concomitant of religious festivity, particularly at Christmas, in the celebration whereof fiddlers were deemed so necessary, that in the houses of the nobility they were retained by small stipends, as also cloaks and badges, with the cognizance or arms of the family, like certain other domestic servants\*. From the houses of great men to wakes, fairs, and other assemblies of the common people, the transition of these vagrant artists was natural. Bishop Earle has given a

\* This usage is mentioned in the Dialogue on Old Plays and Players, and is alluded to in an old comedy entitled Ram-Alley, or Merry Tricks, written by Lodowic Barrey, and printed in 1611, in which Sir Oliver Small-thanks says to the fiddlers that attend him,

' This yeare you shall haue my protection,  
' And yet not buy your liuerie coates yourselves.'

The retainer of these servants, like watermen at this day, might possibly leave them at liberty, as occasion offered, to seek a livelihood elsewhere than in the families to which they properly belonged; and they might nevertheless be itinerants in some degree, as may be collected from the following speech in the old play of the Return from Parnassus or the Scourge of Simony, to a company of fiddlers, who desire to be paid for their music:

' Faith fellow fiddlers, here is no silver found in this place; no not so much as the  
' usual Christmas entertainment of musicians, a black jacks of beer, and a  
' Christmas pye.'

very humourous character of a common fidler, which exhibits this particular of ancient local manners in a strong point of view \*.

\* ' A poor fidler is a man and fiddle out of case, and he in worse case than his fiddle. One that rubs two sticks together (as the Indians strike fire) and rubs a poor living out of it; partly from this, and partly from your charity, which is more in the hearing than giving him, for he sells nothing dearer than to be gone. He is just so many strings above a beggar, though he have but two; and yet he begs too, only not in the downright for God's sake, but with a thrugging God bless you, and his face is more pin'd than the blind man's. Hunger is the greatest pain he takes, except a broken head sometimes, and the labouring John Dory. Otherwise his life is so many fits of mirth, and 'tis some mirth to see him. A good feast shall draw him five miles by the nose, and you shall track him again by the scent. His other pilgrimages are fairs and good houses, where his devotion is great to the Christmas, and no man loves good times better. He is in league with the tapsters for the worshipful of the inn, whom he torments next morning with his art, and has their names more perfect than their men. A new song is better to him than a new jacket, especially if bawdy, which he calls merry, and hates naturally the Puritan, as an enemy to this mirth. A country wedding and Whitson ale are the two main places he dominates in, where he goes for a musician, and overlooks the bagpipe. The rest of him is drunk and in the stocks.'

In the times of puritanical reformation, the profession of a common fidler was odious; Butler has spoken the sentiments of the party in the invectives of Hudibras against Crowdero and his profession; and by the way the following lines in his poem,

' He and that engine of vile noise,  
' On which *illegally* he plays,  
' Shall dictum factum both be brought  
' To condign punishment as they ought.'

are a plain allusion to an ordinance made in 1658, in which is the following clause:

' And he it further enacted by the authority aforesaid, that if any person or persons, commonly called fiddlers or minstrels, shall at any time after the said first day of July, [1657] be taken playing, fiddling, and making musick in any inn, ale-house, or tavern, or shall be taken proffering themselves, or desiring, or intreating any person or persons to hear them play, or make musick in any of the places aforesaid, that every such person and persons so taken, shall be adjudged, and are hereby adjudged and declared to be rogues, vagabonds, and sturdy beggars, and shall be proceeded against and punished as rogues, vagabonds, and sturdy beggars within the said statute, any law, statute, or usage to the contrary thereof in any wise notwithstanding.'

Of Whitson-ales, mentioned in the above character, as also of Church-ales, little is now known besides the name. In the *Anatomic of Abuses* by Philip Stubbs, a book already cited, is the following description of both:

' In certaine towns where drunken Bacehus beares swaie, against Christmas and Easter, Whitfunday, or some other time, the churchwardens, (for so they call them) of every parish, with the consent of the whole parish, provide halfe a score or twenty quarters of malt, whereof some they buy of the church stocke, and some is giuen them of the parishoners themselves; every one conferring somewhat according to his ability: which malt being made into strong ale or beere, is set to sale cyther in the church, or in some other place assigned to that purpose. Then when this *Nippitatum*, this *Hoffscape* (as they call it) and this *Nectar* of life is set abroad, well is he that can get the soonest to it, and spend the most at it, for he that fitteth the closest to it, and spends the most at it, hee is counted the Godliest man of all the rest, and most in God's favour, because it is spent upon his church forsooth: But who either for want cannot, or otherwise for  
' fear

But farther to shew in how small estimation the violin was formerly held in this country : It appears that at the time, when Anthony Wood was a young man, viz. about the year 1650, that the tuning of it was scarcely settled ; for in the account by him given of his learning to play on that instrument, he says that he tuned it by fourths, and the notation was borrowed from the tablature of the lute, which had then lately been transferred to the viol da gamba. But the king, soon after his return to England, having heard Baltzar's exquisite performance on the violin, took him into his service, and placed him at the head of a band of violins, but he dying in 1663, was succeeded by Mr. John Banister, who had been bred up under his father, one of the waits, as they are called, of the parish of St. Giles in the Fields, near London ; this person was sent by Charles II. to France for improvement, but soon after his return was dismissed the king's service for saying that the English violins were better than the French \*.

By means of this circumstance, and the several particulars before enumerated, respecting the taste of Charles II. for music, we are enabled to trace with some degree of certainty the introduction of the violin species of instruments into this kingdom, and to ascertain the time when concerts, consisting of two treble violins, a tenor, and a bass violin or violoncello, came into practice †; that they had their

\* 'fear of God's wrath will not, slick to it, he is counted one destitute both of uertue and godlinesse. In so much as you shall haue many poore men make hard shift for money to spende thereat. And good reason for being put into this *Corken*, they are persuaded it is meritorious and a good seruice to God. In this kinde of practife they continue fixe weeke, a quarter of a yeare, yea halfe a yeare together, (swilling and gulling night and day, til they be as drunke as swine and as mad as March hares.'

The above passage may serve for an explanation of the word BRIDALE, which differs from BRIDAL, a nuptial festival, and may possibly signify the distribution of drink to a neighbourhood upon occasion of a nuptial solemnity.

The same author says, that to justify these disorderly practices, it is pretended that the money received at these assemblies is expended by the churchwardens, &c. in the repair of their respective churches and chapels, and that with it they buy 'bookes for seruice, Cuppes for the celebration of the Sacrament, Surplusses for Sir John, and other necessaries, and maintaine other extraordinarie charges in their parishes besides.'

\* It seems that he had good reason for saying so, for at the time when Lully was placed at the head of a band of violins, created on purpose for him by Lewis XIV. and called Les petits Violons, in contradistinction to that of twenty-four, not half the musicians in France were able to play at sight.

† Of the French concerts there are few memorials remaining, other than some scattered passages in Merleuennus, cited or referred to in the course of this work. In this kingdom the music for concerts of violins, before the invention of the Sonata, consisted altogether of airs in three, and sometimes four parts. Of these sundry collections were published by Playford, and others : some of the most celebrated of them were those entitled

\* Court

origin in Italy can scarce admit of a question ; and it is no less certain that they were adopted by the French ; though it is not easy to conceive the use of a band wherein were twenty-four performers on the same instrument ; nor indeed how so many could be employed to advantage in any such concerts as were known at that time.

Indeed the idea of a performance, where the instruments for the bass and intermediate parts were in number so disproportionate to the treble, seems to be absurd ; and there is reason to suspect that the song ' Four and twenty fiddlers all on a row,' in D'Urfey's *Pills to purge Melancholy*, was written in ridicule of that band of twenty-four violins, which, as the French writers assert, was the most celebrated of any in Europe \*.

During the residence of Charles at the court of France, he became enamoured of French manners and French music ; and upon his return to England, in imitation of that of Lewis, he established a band of violins, and placed at the head of it, at first Baltzar the Lubbecker, and after him Banister, who, for a reason above assigned, was removed from the direction of it.

Besides the person that presided over the violins, who can hardly be supposed to have been any other than he that played the principal violin part, there was also a master or director of the king's music ; the person who first occupied this station was Nicholas Lanieri, as appears by a grant of Charles I. herein before inserted. Upon the death of Lanieri, who lived some years after the restoration, Matthew Lock was appointed to that office, with the same allowance of 200l. a year ; but about the year 1673, Cambert, a French musician, who had been master of music to the queen-mother Ann of Austria, and the Marquis de Sourdeac, and also joint manager of the opera at Paris, came into England, and by Charles II. was made superintendant of his music.

\* *Court Ayres, Pavins, Almains, Corants, and Sarabands*, by Dr. Child, Dr. Coleman, Dr. Rogers, Will. Lawes, Jenkins, and others, published by Playford in 1656, ' *Tripla Concordia, or a Choice Collection of new Aires in three parts for treble and Bass* ' *Violins*, by Matthew Lock, Robert Smith, William Hall, John Banister, Robert King, and Francis Foreer ; printed for John Carr, 1677, obl. quarto ; and a collection of airs by Matthew Lock, called his little *Confort*.

\* Notwithstanding this establishment and the pains that Lewis XIV. took to introduce the opera into France, it is to be doubted whether the scenery, the decorations, and, above all, the dances, were not the principal object of his regard in these splendid representations : And it is said of Lully, that to gratify his master he laboured as much in composing the dances as the airs of the opera. *Hist. de la Musique et de ses Effets*, tom. III. page 321.

Cambert, though he died in 1677, lived here long enough to exhibit an opera of his composition, entitled *Pomone*, which had been received at Paris with general applause, and to introduce into concerts the violins, and those other instruments of that species, the tenor violin and violoncello, the characteristic whereof is that they have uniformly four strings tuned in fifths. To these were adapted compositions of a new structure, namely, *Sonatas*, the invention of some of the most eminent performers on the violin among the Italians; these were of two kinds, viz. *Sonate da Chiesa*, and *Sonate da Camera*; the first consisted of slow solemn movements, intermixed with fugues; the other of preludes and airs of various forms, as *Allemands*, *Courants*, *Sarabands*, *Gavots*, and *Jigs*.

But here a distinction is to be noted between the airs abovementioned, and those of the age preceding, and this will require a particular specification of each.

The word *Air* is rather a modern term in music; it had its original among the Italian masters; Lord Bacon makes use of it in his essay on *Beauty*, saying that the sweetest airs in music are made by a kind of felicity, and not by rule. These were the *Passamezzo*, the *Pavan*, the *Galliard*, the *Allemand*, the *Coranto*, the *Jig*, and some others, which may be termed old airs.

The *PASSAMEZZO*, from *passer* to walk, and *mezzo* the middle or half, is a slow dance, little differing from the action of walking. As a *Galliard* \* consists of five paces or bars in the first strain, and is there-

\* In lessons for the harpsichord and virginal the airs were made to follow in a certain order, that is to say, the slowest or most grave first, and the rest in succession, according as they deviated from that character, by which rule the *Jig* generally stood last. In general the *Galliard* followed the *Pavan*, the first being a grave, the other a sprightly air; but this rule was not without exception. In a manuscript collection of lessons composed by Bird, formerly belonging to a lady Neville, who it is supposed was a scholar of his, is a lesson of a very extraordinary kind, as it seems intended to give the history of a military engagement. The following are the names of the several airs in order as they occur, 'The Marche before the battell, The Souldiers Sommons, The Marche of footemen, 'The Marche of horse-men: Now solowethe the Trumpets, The Baggpipe and the drone, 'The Flute and the Drome, the Marche to the Fighte, Here the battells be joynd, 'The Retreatte, Now solowethe a Galliarde for the victory.' There is also in the same collection a lesson called the *Carman's Whistle*.

The airs composed about the time of queen Elizabeth, however excellent in their kind, seem to have derived their reputation from their being the tunes of dances actually performed at court, or at public assemblies for the purpose of feasting and recreation. In a work entitled 'Lachrymx or Seauen Teares, figured in seauen passionate Pauans with divers other Pauans, Galliards, and Almands by John Dowland,' the several airs are distinguished by appellations which seem to indicate their being the favourites of particular persons, as in these instances: 'M. John Langton's Pavan, the King of Denmark's Galliard, the Earl of Essex Galliard, Sir John South his Galliard, M. Henry Noell his Gal-

liard,

fore called a Cinque Pace; the Passamezzo, which is a diminutive of the Galliard, has just half that number, and from that peculiarity takes its name.

The PAVAN is by some writers said to be an air invented in Padua. This opinion is founded on no better authority than mere etymological conjecture; the word is derived from the Latin Pavo, a peacock, and signifies a kind of dance, performed in such a manner, and with such circumstances of dignity and stateliness as shew the propriety of the appellation \*.

The GALLIARD is a lively air in triple time; Broffard intimates that it is the same with the Romanesca, a favourite dance with the Italians.

The ALLEMAND, ALMAND, or ALMAIN, as its name imports, is an air originally invented by the Germans; it is of a grave and serious cast, yet full of spirit and energy, arising from the compass of notes which it takes in: the measure of it is duple time of four crotchets in a bar; the air consists of two strains, with a repetition of each; and those that define it with exactness say that it ought to begin with an odd quaver or semiquaver, or with three semiquavers. Walther says that in this species of instrumental composition, especially the Allemand for the dance, the Germans excel all other nations; but this assertion seems rather too bold; the Allemands of the Italian masters, particularly Corelli, Albinoni, and Geminiani, being inferior to none that we know of: that in the tenth solo of Corelli may be looked upon as one of the most perfect models for this kind of air.

The CORANTO, Courant, Fr. Corrente, Ital. Currans saltatio, Lat. is a melody or air consisting of three crotchets in a bar, but moving by quavers, in the measure of  $\frac{3}{4}$ , with two strains or reprises, each beginning with an odd quaver. Walther, who describes it, assigns to it no determinate number of bars; nor is there any precise rule

\* Iiard, M. Giles Hoby his Galiard, M. Nicho. Gryffith his Galiard, M. Thomas Collier

\* his Galiard with two trebles, Captaine Piper his Galiard, M. Buſton his Galiard, Mr.

\* Nichols Almand, Mr. George Whitehead his Almand.\*

Of this fact it is some sort of proof that the airs above enumerated are in the title-page of the book said to be set forth for the lute, viols, or violins; and it is certain that in Dowland's time the latter of these instruments was appropriated to the practice of dancing. Farther it is expressly said by Christopher Simpson, in his Compendium of Practical Music, page 143, that fancies and symphonies excepted, instrumental music in its several kinds was derived from the various measures in dancing.

\* See vol. II. page 134.

that we know of for the measure of it, save that the number of bars, whatever it be, is the multiple of 8. Of dance-tunes it is said to be the most solemn.

The SARABAND is an air of great antiquity; the Spaniards write it Zarabanda, and this orthography seems to confirm the opinion of those who derive it from the Moors, saying that they brought it into Spain, and that from thence it was diffused throughout Europe\*.

The CHACONE, a less common air than any of those above enumerated, is said by some, who take it for granted that the word is derived from the Italian *cieco*, blind, to be the invention of some blind musician; but others assert that, like the Saraband, it is of Moorish original; and those who would carry it still higher, suggest that the word is derived from the Persian *Schach*, which signifies a king; and that Chacone might signify a royal dance; from the Persians, say these, it might pass to the Saracens, and from them to the Moors. The characteristic of the Chacone is a bass or ground, consisting of four measures, of that kind of triple wherein three crotchets make the bar, and the repetitions thereof with variations in the several parts from the beginning to the end of the air, which, in respect of its length, has no limit but the discretion of the composer. The whole of the twelfth Sonata of the second opera of Corelli is a Chacone.

There is another air in music called by the Italians the PASSACAGLIO, and by the French Passacaille, which, like the Chacone, consists in a variety of divisions on a given ground bass; the only essential difference between the one and the other of the two is, that the Chacone is ever in the major, the Passacaille in the minor third of the key. In Mr. Handel's lessons for the harpsichord, Suite Septieme is an air of the sort last above described.

The JIGG is supposed by some to have been invented by the English, but its derivation from the Teutonic GIEG, or, as Junius writes it, GUGHE, a fiddle, is rather against this opinion. Mattheson speaks of the Jigs of this country as having in general a pointed note at the beginning of every bar; but for this distinction there seems not to be the least authority. The same author seems to think that originally the Jig was a dance-tune, and of English in-

\* Within the memory of persons now living, a Saraband danced by a Moor was constantly a part of the entertainment at a puppet-show; this particular may be considered as an additional circumstance in proof that this dance is of Moorish original. See vol. II. page 135.

vention;



vention : Nevertheless it has been adopted by most nations in Europe ; for not only in England, but in Italy, Germany, and France it appears to have been a favourite species of air. Its characteristic is duple time, thus marked  $\frac{2}{4}$  or  $\frac{3}{4}$ . The air itself consists of two strains, undetermined as to the number of bars \*.

To speak now of the airs of the moderns, and first of the Gavot.

The GAVOT, so far as regards the general practice of it, is hardly to be traced farther backwards than to the time of Lully, that is to say about the year 1670. Huet says that the appellation is derived from the Gavots, a people inhabiting a mountainous district in France called Gap †. It signifies a dance-tune in duple time, consisting of two strains, the first whereof contains four bars, and the latter eight, and sometimes twelve, each beginning with two crotchets, or the half of a bar, with a rise of the hand in beating, and ending also with two crotchets that begin the last bar. Walther says it is required that the first strain of a Gavot should have its cadence in the third or fifth of the key, for that if it be in the key-note itself, it is not a Gavot but a Rondeau ; and in this opinion both Brossard and Mattheson concur ‡.

The invention of the MINUET, Fr. Menuet, seems generally to be ascribed to the French, and particularly to the inhabitants of the

\* The Jigs of Corelli abound with fine melody : that in the fifth of his Solos is celebrated throughout Europe. In the fourth of Mr. Handel's Concertos for the organ is an example of a jig movement interwoven with one in andante time, and the contrast has a remarkably fine effect.

† GAVOTE. Sorte de danse. M. Huet, dans son *Traité curieux de l'Origine des Romans*, page 124. *Les Martegales & Madrigaux ont pris leur nom des MARTEGAUX, peuples montagnards de Provence ; de même que les Gavots, peuples montagnards du pays de Gap, ont donné le nom à cette danse que nous appelons Gavote.* Cette étymologie me paroît très véritable. M. Menage, article GAVOTE.

‡ The Gavots of Corelli, Albinoni, Vivaldi, and others of the Italians, correspond with these rules as far as they relate to the measure, the number of bars in each strain, and the cadences ; but in respect to the initial notes of the air, they deviate from it ; for they sometimes begin with a whole bar, as that in the first Sonata of the second Opera of Corelli, and the fifth of his fourth Opera, and yet they are termed Gavots, as are also those airs of the Gavot-kind in the tenth of his Solos, and the ninth of his Concertos, each whereof begins with an odd quaver. As to those airs of his which are said to be tempo di Gavotta, such as that in his ninth Solo, and those in the fifth and eighth of his second, and the third and tenth of his fourth Opera, they are not Gavots, but movements in the time of the Gavot, with a general imitation of the air.

After all, the Gavot, strictly so called, is an air that disgusts by its formality ; those Gavots only have a pleasing effect in which the middle and final closes are suspended by a varied and eloquent modulation, of which the Gavot in the overture of *Semele*, and the last movement in the third of Mr. Handel's Concertos for the organ, are remarkable instances.

pro-

province of Poitou ; the word is said by Menage and Furetiere to be derived from the French *Menuë* or *Menu*, small or little, and in strictness signifies a small pace. The melody of this dance consists of two strains, which, as being repeated, are called *reprises*, each having eight or more bars, but never an odd number. The measure is three crotchets in a bar marked thus  $\frac{3}{4}$ , though it is commonly performed in this time  $\frac{3}{4}$ . Walther speaks of a minuet in Lully's opera of *Roland*, each strain of which contains ten bars, the sectional number being 5, which renders it very difficult to dance.

The *PASPY*, Fr. *Passé-pied*, from *Passer* to walk, and *Pied* a foot, is a very brisk French dance, the measure  $\frac{3}{4}$ , and often  $\frac{6}{8}$ . It has three or more strains or *reprises*, the first consisting of eight bars. It is said to have been invented in *Bretagne*, and is in effect a quick minuet.

The *BOUREE* is supposed to come from *Auvergne* in France ; it seldom occurs but in compositions of French masters ; its time is *duple*, consisting of twice four measures in the first strain, and twice eight in the second.

The *SICILIANA* is an air probably invented in Sicily, of a slow movement, thus characterised  $\frac{12}{8}$  ; it consists of two strains, the first of four, and the second of eight bars or measures.

The *LOUVRE* is a mere dance-tune ; the term is not general, but is applied singly to a French air, called *L'amiable Vainqueur*, of which Lewis XIV. was extremely fond ; the French dancing-masters composed a dance to it, which is well known in England.

That the *HORNSPIPE* was invented by the English seems to be generally agreed : that it was not usual to give to certain airs the names of the instruments on which they were commonly played, may be instanced in the word *Geig*, which with a little variation is made to signify both a fiddle and the air called a *Jig*, and properly adapted to it. Indeed we have no such instrument as the hornpipe, but in Wales it is so common, that even the shepherd-boys play on it. In the Welsh language it has the name of the *Pib-corn*, i. e. the Horn-pipe ; and it is so called as consisting of a wooden pipe, with holes at stated distances, and a horn at each end, the one to collect the wind blown into it by the mouth, and the other to carry off the sounds as modulated by the performer. A very learned and curious antiquary, the Hon. Daines Barrington, has lately communicated to the

the world a description, as also the form of this rustic instrument, and with no small appearance of probability conjectures that it originally gave name to the air called the Hornpipe\*.

The measure of the Hornpipe is triple time of six crotchets in a bar, four whereof are to be beat with a down, and two with an up hand. There occurs in the opera of Dioclesian, set to music by Purcell, a dance called the CANARIES: of this, and also another called TRENCHMORE, it is extremely difficult to render a satisfactory account. The first is alluded to by Shakespeare in the following passage:

- ‘*Moth.* Master, will you win your love with a French Brawl†?’  
 ‘*Arm.* How meanst thou? brawling in French?’  
 ‘*Moth.* No, my compleat master: but to jig off a tune at the tongue’s end, *canary* to it with your feet, humour it with turning up your eyelids.’ &c.

LOVE’S LABOUR LOST, ACT III. Scene I.

As to the air itself, it appears by the example in the opera of Dioclesian to be a very sprightly movement of two reprises or strains, with eight bars in each. The time three quavers in a bar, the first pointed. That it is of English invention, like the country-dance, may be inferred from this circumstance, that none of the foreign names that distinguish one kind of air from another, correspond in the least with this. Nay farther, the appellation is adopted by Couperin, a Frenchman, who among his lessons has an air which he entitles Canaries.

Of the dance called Trenchmore frequent mention is made by our old dramatic writers: thus in the *Island Princess* of Beaumont and Fletcher, act V. one of the townsmen says

‘All the windows i’ th’ town dance a new *Trenchmore*.’

\* See the *Archæologia* of the Antiquarian Society, vol. III. page 33. That there was anciently a musical instrument called the Hornpipe is evident from the following passage in Chaucer, in which it is mentioned with the flute.

Controue he would, and foule faile  
 With Hornpipes of Cornwaile.  
 In hoites made he discordaunce,  
 And in his musike with mischaunce.  
 He would feine, &c.

ROMAUNT OF THE ROSE, Fo. 135. b. edit. 1561.

† i. e. the dance called the Brawl or Brawls, mentioned vol. II. page 133.

In the Table Talk of Selden, tit. KING OF ENGLAND, is the following humorous passage :

‘ The court of England is much alter’d. At a solemn dancing, first you had the grave measures, then the Corantoes and the Galliards, and this kept up with ceremony ; and at length to Trenchmore, and the Cushion-dance : Then all the company dances, lord and groom, lady and kitchen-maid, no distinction. So in our court in queen Elizabeth’s time, gravity and state were kept up. In king James’s time things were pretty well. But in king Charles’s time there has been nothing but Trenchmore and the Cushion-dance, omnium gatherum, tolly polly, hoite come toite.’

And in the comedy of the Rehearsal the Earth, Sun, and Moon are made to dance the Hey to the tune of Trenchmore : From all which it may be inferred that the Trenchmore was also a lively movement\*.

The COUNTRY-DANCE is also said to have had its origin with us. Indeed Mr. Weaver, one of the best teachers of dancing in the kingdom of the last age, and who appears to have been well acquainted with the history of his art, has asserted it in express terms. He says that the country-dance is the peculiar growth of this nation, though it is now transplanted into almost all the courts of Europe, and is become in the most august assemblies one of the favourite diversions†.

We meet also among the compositions of the English masters of the violin who lived in the time of Charles II. with an air called the CEBELL, an appellation for which no etymology, nor indeed any explanation is attempted by any of our lexicographers : for this reason we are necessitated to resort for satisfaction to those few exemplars of this kind of air now remaining, and by these it appears to have been an air in duple time of four bars or measures, only repeated in division at the will of the composer, but with this remarkable cir-

\* In the Dancing Master, or Directions for dancing Country-dances, with the tunes to each dance, published by Henry Playford in 1698, page 44, is a tune entitled Trenchmore, inserted in the Appendix to this work.

† Essay towards a History of Dancing by John Weaver. Lond. 8vo. 1712, page 170.

For the composition of country-dance tunes no rule is laid down by any of the writers on music, perhaps for this reason, that there is in music no kind of time whatever but may be measured by those motions and gesticulations common in dancing ; and in fact there are few song tunes of any account within these last hundred years that have not become also country-dances. Simpson in his Compendium of Practical Musick, page 144, says of country-dances, and indeed of some other airs, that they are so easy to compose, that he has known some ‘ who by a natural aptness, and by the accustomed hearing of them, would make such like, being untaught, although they had not so much skill in music as to be able to write them down in notes.’

cumstance, that the several strains are alternately in the grave and the acute series of notes in the musical scale\*.

That elegant species of composition the Sonata, had its rise about the middle of the seventeenth century: Who were the original inventors of it is not certainly known, but doubtless those that excelled most in it were Bassani and Corelli. The first essay towards the introduction of the Sonata into England was a collection of Sonatas for two violins and a bass, by Mr. John Jenkins; these it is true were in three parts only; and compositions of this kind must be said to have been wanting in that variety of harmony which is produced by a concert of six viols; but this defect was soon remedied by giving to the violoncello one bass part, and to the organ, harpsichord, or arch-lute another; and, lastly, by the invention of the *Concerto Grosso*, consisting of two chorusses, with an intermediate part, so necessary in all symphoniac music, for the tenor violin. It is said that we are indebted for this great improvement in instrumental music to Giuseppe Torelli, and from about the year 1700, until almost the present time, the designation of a full concert for violins has been, two principal and two second violins, a tenor violin, and a violoncello, with a thorough-bass for the harpsichord, and of consequence the viol species of instruments has grown into disuse.

The lute, notwithstanding the great improvements which the French had made of it, as well by varying its form as by encreasing the number of chords, thereby rendering it in some respects the rival of the harpsichord, was nevertheless now declining in the estimation of the world. Waller suggests as a reason for it, an opinion, which, although it is controverted by Mace and other masters, had very probably its foundation in truth: it was suspected that the practice of the lute had a tendency to bring on deformity in ladies and persons of delicate habits †.

\* Examples of this species of air occur in the *Division Violin*, a book which has already been mentioned. But the most celebrated of any that we know of is that called the *Old Ceball*, which some very old persons now living remember to have been one of the most popular tunes at the beginning of this century. It is printed as a song with words to it in *D'Urfey's Pills to purge Melancholy*, vol. I. page 139, the author of it is there said to be Sig. Baptiste, by whom some have understood Lully, whose Christian names were Jean Baptiste, but the person meant is Sig. Giovanni Battista Draghi, of whom an account will hereafter be given.

† See in his works the letter following that to Lady Lucy Sidney. Mace in answer to the objection, which it seems was a common one, asserts that in his whole time he never knew any person that grew awry by the practice of the lute. *Musick's Monument*, page 46.

an evil which was not to be feared from the erect and graceful posture required in playing on the harpsichord. But whoever considers the structure of the lute, the labour of stringing it, and the attention requisite to keep it in order, over and above the incessant practice necessary to acquire a fine hand on it, need not look far for reasons why it has given place to the harpsichord, of all musical instruments ever invented the most easy.

## C H A P. II.

THE Italian opera having undergone a gradual refinement, was now arrived at great perfection, and, notwithstanding the early prejudices of the French against Italian music, had found its way to Paris. Lewis XIV. in the year 1669, had established the Academie Royal de Musique; Corneille, Quinault, and other the best poets of France, composed the drama of many operas, and first Cambert, and afterwards Lully, set them to music. The public taste, and the posture of affairs in this country was not then so favourable to theatrical representations of this kind, as to enable us to emulate our neighbours in the exhibition of them; some faint attempts of imitation had indeed been made by the introduction of vocal and instrumental music into some of our plays, as particularly *Macbeth* and the *Tempest*, composed by Matthew Lock, in which were a few airs and chorusses, distributed at proper intervals through the five acts, with a few short recitatives; but, for want of a proper fable, of machinery, and other requisites, and, above all, a continued recitative, to connect and introduce the airs, these representations could hardly be said to bear more than a very faint resemblance of the Italian opera properly so called.

The above two plays of *Macbeth* and the *Tempest*, altered from Shakespeare, the one by Sir William D'avenant, and the other by Shadwell, were performed at the theatre in Lincolns-Inn fields; the latter was wrought into the form of an opera: the applause with which they were severally received, gave encouragement to Shadwell to compose a drama named *Psyche*, which, though he would have it thought he took it from Apuleius, is in a great measure a translation  
of

of the *Psyche* of Quinault, which was set to music by Lully in 1672, in the manner of the Italian opera. Lock had succeeded beyond expectation in the music to *Macbeth* and the *Tempest*, and he, together with Gio. Battista Draghi composed the music to this opera of *Psyche*. The following advertisement in the preface of Shadwell to *Psyche* will shew the part which each of them took, as also what other persons assisted in the work.

' All the instrumental music (which is not mingled with the vocal) was composed by that great master, Signior Gio. Battista Draghi, master of the Italian music to the king. The dances were made by the most famous master of France, Monsieur St. Andrée. The scenes were painted by the ingenious artist, Mr. Stephenson. In those things that concern the ornament or decoration of the play, the great industry and care of Mr. Betterton ought to be remembered, at whose desire I wrote upon this subject.'

This opera was performed at the theatre in Dorset Garden in February, 1673; Downes the prompter says that the scenes, machines, cloaths, and other necessities and decorations, cost upwards of 800*l*. He adds that it was performed eight days together, but did not prove so beneficial to the undertakers as the *Tempest*.

In the year 1677, Charles D'avenant, the elder son of Sir William D'avenant \*, wrote an opera entitled *Circe*, the music to which was composed by Mr. John Banister; it was performed at Lincoln's-Inn-fields theatre, and was well received.

In 1685, the year in which king Charles II. died, Mr. Dryden wrote an allegorical drama, or, as he calls it, an opera, entitled *Albion and Albanus*; it was set to music by Monsieur Louis Grabu, a French musician, and performed at the theatre in Dorset Garden: it appears by the preface to have been written during the life-time of the king, but was not represented till some months after his decease. As this opera is printed among the dramatic works of Mr. Dryden, with a preface, in which the composer of the music is complimented to the prejudice of Purcell, and the rest of the English musicians, it may

\* This gentleman was first an actor on the stage in Dorset-Garden, under his mother Lady D'avenant, Mr. Betterton, and Mr. Harris, and removed with them to the theatre in Lincoln's-Inn-fields. He afterwards took the degree of Doctor of Laws, and obtained the post in the Custom-house of inspector general of the exports and imports. He was extremely well skilled in political arithmetic, and matters relating to the revenue, and wrote many valuable tracts on those subjects.

here suffice to say that it is a satire against sedition, with a view to the conduct of the earl of Shaftesbury \*, who then, though in a declining state of health, headed the opposition to the court measures. It abounds with ridiculous pageantry, such as Juno drawn by peacocks, and the representation of a rainbow, or some such meteor, which had then lately been seen in the heavens; and was exhibited at an expense that far exceeded the amount of the money taken for admittance. Downes says it was performed on a very unlucky day, viz. that on which the Duke of Monmouth landed in the West; and he intimates that the consternation into which the kingdom was thrown by this event, was a reason why it was performed but six times, and was in general ill received †.

\* This appears by a device of machinery thus described: 'Fame rises out of the middle of the stage, standing on a globe, on which is the arms of England: the globe rests on a pedestal: on the front of the pedestal is drawn a man with a long, lean, pale face, with fiend wings, and snakes twisted round his body: he is encompassed by several phantastical rebellious heads, who suck poison from him, which runs out of a tap in his side.'

The wit of this satire at this day stands in some need of an explanation. The earl of Shaftesbury was afflicted with a dropsy, and had frequent recourse to the expedient of tapping; and such was the malevolence of his enemies, that although they had their choice of numberless particulars by which he might have been distinguished, that of the tap appeared to them the most eligible. Some time before his death it was a fashion in taverns to have wine brought to guests, and set upon table in a wooden or silver vessel shaped like a tun, with a cock to it, and this was called a Shaftesbury.

† The following humorous ballad was written in ridicule of this drama, and in particular of Grabu's music to it.

From Father Hopkins, whose vein did inspire,  
Bayes sends this raree-show to publick view;  
Prentices, fops, and their footmen admire him,  
Thanks patron, painter, and Monsieur Grabu.

Each actor on the stage his luck bewailing,  
Finds that his loss is infallibly true;  
Smith, Nokes, and Leigh in a fever with railing,  
Curse poet, painter, and Monsieur Grabu.

Betterton, Betterton, thy decorations,  
And the machines were well written we knew;  
But all the words were such stuff we want patience,  
And little better is Monsieur Grabu.

D— me says Underhill I'm out of two hundred,  
Hoping that rainbows and peacocks would do;  
Who thought infallible Tom could have blunder'd,  
A plague upon him and Monsieur Grabu.

Lane thou hast no applause for thy capers,  
Tho' all without thee would make a man spew;

And



After an interval of about five years Mr. Betterton made another attempt to introduce the opera on the English stage. To that end he prevailed on Mr. Dryden to write *King Arthur*, which having in it a great deal of machinery and dancing, and being finely set to music by Purcell, succeeded very well, and encouraged him to alter the *Prophetess* of Beaumont and Fletcher into the resemblance of an opera; and this he did by retrenching some of the seeming superfluities, and introducing therein musical interludes and songs to a great number, all which, together with the dances, which were composed by Mr. Priest, were set to music by Purcell, and was performed with great applause. The same method was practised with the *Midsummer Night's Dream* of Shakespeare, which was altered into a drama called the *Fairy Queen*. To this also Mr. Priest composed the dances, and Purcell the music.

Of these entertainments it is observed that they were in truth only plays with songs intermixed with the scenes, and that there could be no pretence for calling them operas, other than because chorusses and dances were introduced in them after the manner of the French.

And a month hence will not pay for the tapers,  
Spite of Jack Laureat and Monsieur *Grabu*.

*Bayes* thou wouldst have thy skill thought universal,  
Tho' thy dull ear be to musick untrue;  
Then whilst we strive to confute the Rehearsal,  
Prithee learn thrashing of Monsieur *Grabu*.

With thy dull prefaces still wouldst thou treat us,  
Striving to make thy dull bauble look fair;  
So the horn'd herd of the city do cheat us,  
Still most commending the worst of their ware.

Leave making operas and writing Lyrics,  
'Till thou hast ears and canst alter thy strain;  
Stick to thy talent of bold Panegyricks,  
And still remember the breathing the vein.

Yet if thou thinkest the town will extol 'em,  
Print thy dull notes, but be thrifty and wise;  
Instead of angels subscrib'd for the volume,  
Take a round shilling, and thank my advice.

In imitating thee this may be charming,  
Gleaning from Laureats is no shame at all;  
And let this song be sung next performing,  
Else ten to one but the prices will fall.



CHRISTOPHORI SIMPSON EFFIGIES.

MDCLXVII.

CHRISTOPHER SIMPSON was a musician of considerable eminence, and flourished about this time. He was greatly celebrated for his skill on the viol, and was the author of two treatises, of which an account will shortly be given. Of his birth or education we find nothing recorded; nor are there any particulars extant of him, save that in his younger days he was a soldier in the army raised by William Cavendish, duke of Newcastle, for the service of Charles I, against the parliament; that he was of the Romish communion, and patronized by Sir Robert Bolles, of Leicestershire, whose son, a student in Gray's Inn, Simpson taught on the viol. He dwelt for some years in,

in Turnstile, Holborn, and finished his life there. In the year 1665, Simpson published in a thin folio volume a book entitled *Chelys Minutionum*; in English, the Division Viol, printed in columns, viz. in Latin, with an English translation; Editio secunda, dedicated to Sir John Bolles, son and heir of Sir Robert Bolles abovementioned.

In the dedication of this second edition, the author among the reasons which he gives for recommending the former edition to the patronage of this young gentleman's father, represents his circumstances in these terms 'all the motives that could enter into a dedication of that nature did oblige me to it. First, as he was a most eminent patron of music and musicians. Secondly, as he was not only a lover of music, but a great performer in it, and that the treatise had its conception, birth, and accomplishment under his roof in your minority. Lastly, as he was my peculiar patron, affording me a cheerful maintenance, when the iniquity of the times had reduced me, with many others, in that common calamity, to a condition of needing it \*.' In the same epistle dedicatory he scruples not to say of this young gentleman, Sir John Bolles, that the book recommended to his patronage, as it was written for his instruction, so had it made him not only the greatest artist, but the ablest judge of the contents of it of any person in Europe, being a gentleman, and no professor of the science; and in support of this assertion he refers to a paper of verses printed at Rome, occasioned as he says by the rare expressions on the viol of this his pupil and patron at a music meeting, in which were present 'not only divers grandees of that court and city, with some ambassadors of foreign states, but also the great musicians of Rome, all admiring his knowledge of music, and his excellence upon that instrument †.

\* It should seem by this that Simpson had been of some choir, and that at the usurpation he was turned out of his place, for that was the common calamity which befel the musicians of that time.

† The verses above mentioned are these that follow:

Eximie Nobilitati, Doctrinæ, Virtuti, cum summa Musices harmonia consono adolescenti, illustrissimo Domino, D. JOANNI BOLLES, Anglo, Roberti Baronet. Hæredi Filio. Mirificam suavitatem ejusdem & argutiam in tangenda Britannica Chely, quam vulgò dicunt Violam Majorem stupor! Romæ fuisse.

O D E

Jacobi Albani Ghibbesii, Med. Doct. ac in Romana Sapientia Eloq. Prof. Primarii.

Res suas dicam sibi habere Phœbo,

Te modis aures retinente nostras:

Quale solamen Samius negarit

Doctor Olympo.

Quantus

The epistle containing this remarkable anecdote concludes with an intimation, somewhat obscurely worded, that the Latin translation of the book was made by Mr. William Marsh, some time a scholar of the author, for the purpose of making it intelligible to foreigners.

The book has the like Imprimatur with others published about that time; but the licenser, Sir Roger L'Estrange, has superadded to his allowance a preface recommending it in terms that import much more than a compliment to his friend the author, as Sir Roger was a very fine performer on the instrument which is the subject of it.

As to the book itself, the design of it is to render familiar a practice, which the performers on the Viola da Gamba, about the time of its publication were emulous to excel in, namely the making extemporary divisions on a ground-bass; but as this was not to be done at random, and required some previous skill in the principles of harmony, the author undertakes to unfold them in this treatise.

It is divided into three parts, the first contains instructions at large for the performance on the instrument. The second teaches the use of the concords and discords, and is in truth a compendium of descent.

Quantus Alcides animos triumphas,  
Gallico major! trahat ille vulgus:  
*Roma Te vidit stupefacta primos*  
Ducere patres;  
*Roma tormentum fidium insecuta*  
Dulce, concentus licet ipsa mater.  
*Altebræ miræ Venetiisque plausit*  
Nuntius arti.  
Vividum claro, celebrémque alumno  
Laudo *Simpsonum*: vaga fama quantum  
Thessali cultu juvenis magistrum  
Disiulit orbi.  
Hactenus plectrum, citharamque vates  
Noverint, *Arcu Violæque freti*  
Concinent posthac: nequæ Thressa certet  
Chorda *Britanna*.  
O virum felix, & opima rerum  
*Albion*, sedes placitura Musis!  
O poli fidus mihi, quod remotam  
Dirigo puppin!

à Museo nostro, Kal. April 1661.

*Monumentum, & pignus amoris.*

Of this Dr. Gibbes there is an account in the *Fasti Oxon.* vol. II. col. 192, by which it appears that he was born of English parents at Roan in Normandy; that he became poet laureat to the emperor Leopold, and was by diploma declared doctor in physic of the university of Oxford. He died anno 1676, and was buried in the Pantheon at Rome.

The

The third part contains the method of ordering division to a ground, a practice which the author thus explains:

' Diminution or division to a ground, is the breaking, either of the bass or of any higher part that is applicable thereto. The manner of expressing it is thus:

' A ground, subject, or bass, call it which you please, is prick'd down in two several papers; one for him who is to play the ground upon an organ, harpsichord, or what other instrument may be apt for that purpose; the other for him that plays upon the viol, who having the said ground before his eyes as his theme or subject, plays such variety of descant or division in concordance thereto, as his skill and present invention do then suggest unto him. In this manner of play, which is the perfection of the viol or any other instrument, if it be exactly performed, a man may shew the excellency both of his hand and invention, to the delight and admiration of those that hear him.'

' But this you will say is a perfection that few attain unto, depending much upon the quickness of invention as well as quickness of hand. I answer it is a perfection which some excellent hands have not attained unto, as wanting those helps which should lead them to it; the supply of which want is the business we here endeavour.'

After giving sundry examples of grounds, with the method of breaking or dividing them, the author proceeds to treat of descant division which he thus defines.

' Descant division is that which makes a different concurring part unto the ground. It differs from the former in these particulars, That breaks the notes of the ground, This descants upon them: That takes the liberty to wander sometimes beneath the ground; This, as in its proper sphere, moves still above it: That meets every succeeding note of the ground in the unison or octave; This in any of the concords. But in the main business of division they are much the same; for all division, whether descant or breaking the bass, is but a transition from note to note, or from one concord to another, either by degrees or leaps, with an intermixture of such discords as are allowed in composition.'

However difficult the practice may seem of making a division extempore upon a given ground, preserving the melody without transgressing the rules of harmony, this author speaks of two viols playing together in division, and for this exercise he gives the following rules.

First let the ground be prick'd down in three several papers, one for him who plays upon the organ or harpsichord, the other two for them that play upon the two viols; which for order and brevity we will distinguish by three letters, viz. A for organist, B for the first base, and C for the second.

Each of these having the same ground before him, they may all three begin together, A and B playing the ground, and C descanting to it in slow notes, or such as may suit the beginning of the musick. This done, let C play the ground, and B descant to it, as the other had done before, but with some little variation. If the ground consist of two strains, the like may be done in the second; one viol still playing the ground, whilst the other descants or divides upon it.

The ground thus play'd over, C may begin again, and play a strain of quicker division; which ended, let B answer the same with another, something like it, but of a little more lofty ayre; for the better performance whereof, if there be any difference in the hands or inventions, I would have the better invention lead, but the more able hand still follow, that the musick may not seem to flaccid or lessen, but rather increase in the performance.

When the viols have thus, as it were vied and revied one to the other, A, if he have ability of hand, may, upon a sign given him, put in his strain of division; the two viols playing one of them the ground, and the other slow descant to it; A, having finished his strain, a reply thereto may be made, first by one viol and then by the other.

Having answered one another in that same manner so long as they think fit, the two viols may divide a strain both together. In which doing, let B break the ground, by moving into the octave upward or downward, and returning from thence either to his own note, or to meet the next note in the unison or octave; by this means, C knowing B's motion, he knows how also to avoid running into the same, and therefore will move into the third or fifth, or sixth where it is required, meeting each succeeding note in some one of the said concords, until he come to the close; where he may, after he has divided the binding, meet the close note in the octave; which directions well observed, two viols may move in extraordinary division a whole strain together, without any remarkable clashing in the consecution of fifths or eighths.

When they have proceeded thus far, C may begin some point of division, of the length of a breve or semibreve, naming the same  
word

' word, that B may know his intentions ; which ended, let B answer  
' the same upon the succeeding note or notes, to the like quantity of  
' time ; taking it in that manner one after another, so long as they  
' please. This done they may betake themselves to some other  
' point, a new variety.

' This contest in breves, semibreves, or minims being ended, they  
' may give the signe to A, if as I said he have ability of hand, that  
' he may begin his point, as they had done one to another, which  
' point may be answered by the viols, either singly or jointly ; if  
' jointly it must be done according to the former instructions of di-  
' viding together, playing still slow notes, and soft whilest the organist  
' divides ; for that part which divides should always be heard lowdest.

' When this is done both viols may play another strain together,  
' either in quick or slow notes, which they please ; and if the musick  
' be not yet spun out to a sufficient length, they may begin to play  
' triplas and proportions answering each other, in whole strains or par-  
' cels, and after that join together in a thundering strain of quick  
' division, with which they may conclude ; or else with a strain of  
' slow and sweet notes, according as may best sute the circum-  
' stance of time and place \*.

To illustrate the practice, which it is the design of the book to re-  
commend, Simpson has inserted, by way of appendix to it, sundry  
grounds with divisions on them, composed by himself, and among  
others the following.

\* The practice of extemporary descant, either by the voice or with an instrument, is  
now unknown in music. Of vocal descant Morley has given his sentiments at large in  
the following words,

' Singing extempore upon a plainsong is indeede a peece of cunning, and very need-  
' farie to be perfectly practised of him who meaneth to be a composer, for bringing of a  
' quick sight ; yet is it a great absurditie so to seeke for a sight, as to make it the end of our  
' studie, applying it to no other use ; for as a knife or other instrument not being applied  
' to the end for which it was devised (as to cut) is unprofitable, and of no use ; euen so is  
' descant, which being used as a helpe to bring readie sight in setting of parts, is profit-  
' able ; but not being applied to that ende, is of itselfe like a puffe of wind, which being  
' past commeth not againe, which hath becne the reason that the excellent musicians have  
' discontinued it, although it be impossible for them to compose without it, but they ra-  
' ther employ their time in making of songes, which remaine for the posterity, then to  
' sing descant, which is no longer known then the finger's mouth is open exprelling it,  
' and for the most part cannot be twife repeated in one manner.' Introduction to practi-  
cal Music, page 121.

The same reflections must arise upon the practice of extemporary descant by instruments.  
As to the descant of viols, we know no more of it than is contained in this elaborate trea-  
tise ; and for ought that appears to the contrary, it began and ended with this author.

## DIVISION ON A GROUND



CHRISTOPHER SIMPSON.



In 1667 Simpson published *A Compendium of practical Musick*, in 5 parts, containing 1. The rudiments of Song. 2. The principles of Composition. 3. The use of Discord. 4. The form of figurate Descant. 5. The contrivance of Canon.

This book is dedicated to William Duke of Newcastle, the author of the celebrated treatise on Horsemanship, who was also a great lover of music, and is strongly recommended by two prefatory epistles, the one of Matthew Lock, and the other by John Jenkins.

The first part contains little more than is to be found in every book that professes to teach the precepts of singing.

The second teaches the principles of composition, and treats of Counterpoint, Intervals, and Concords, with their use and application; of the key or tone, and of the closes or cadences belonging to the key. By the directions here given it appears, as indeed it does in those of Dr. Campion, that the ancient practice in the composition of music in parts was to frame the bass part first.

He begins his rules for composition with directions how to frame a bass, and how to join a treble to a bass, after which he proceeds to composition of three parts, concerning which his directions are as follow:

‘ First, you are to set the notes of this part in concords different  
‘ from those of the treble. 2. When the treble is a 5th to the bass,  
‘ I would have you make use either of a 3d or an 8th for the other  
‘ part; and not to use a 6th therewith, untill I have shewed you how,  
‘ and where a 5th and 6th may be joyned together. 3. You are to  
‘ avoid 8ths in this inner part likewise, so much as you can with  
‘ convenience. For though we use 5ths as much as imperfects, yet  
‘ we seldom make use of 8ths in three parts. The reason why we  
‘ avoid 8ths in two or three parts is, that imperfect concords af-  
‘ ford more variety upon account of their majors and minors; be-  
‘ sides, imperfects do not cloy the ear so much as perfects do.

‘ Composition of four parts. If you design your composition for  
‘ four parts, I would then have you join your Altus as near as you  
‘ can to the treble; which is easily done by taking those concords  
‘ note after note which are next under the treble, in manner as  
‘ follows:

‘ Make the altus and the treble end in the same tune; which in  
‘ my opinion is better than to have the treble end in the sharp 3d,  
‘ VOL. IV. 4 C ‘ above;

' above ; the key of the composition being flat, and the sharp third more proper for an inner part at conclusion.'

For the adding a fourth part, viz. a tenor, he gives the following rules : ' First, that this part which is to be added be set in concords, different from the other two upper parts ; that is to say, if those be a 5th and 3d, let this be an 8th ; by which you may conceive the rest.

' Secondly, I would have you join this tenor as near the Altus as the different concords do permit ; for the harmony is better when the three upper parts are joined close together.

' Thirdly, you are to avoid two 8ths or two 5ths rising or falling together, as well amongst the upper parts, as betwixt any one part and the bass ; of which there is less danger by placing the parts in different concords.'

From hence the author proceeds to compositions in five, six, seven, and eight parts, and to compositions for two choirs each.

The third part of the book teaches the use of the discords, and shews the nature of Syncopation, and relation inharmonical. Here he takes notice of the three scales of music, the diatonic, the chromatic, and the enharmonic, of which he gives a concise but clear definition.

He inclines to the opinion that the modern scale, in which the octave is divided into twelve semitones, is in fact a commixture of the diatonic and chromatic, touching which he delivers these his sentiments.

' Now as to my opinion concerning our common scale of musick, taking it with its commixture of the chromatick, I think it lies not in the wit of a man to frame a better as to all intents and purposes for practical musick. And as for those little dissonances, for so I call them for want of a better word to express them, the fault is not in the scale, whose office and design is no more than to denote the distances of the concords and discords, according to the lines and spaces of which it doth consist, and to shew by what degree of tones and semitones a voice may rise or fall :

' For in vocal musick those dissonances are not perceived, neither do they occur in instruments which have no frets, as violins and wind instruments, where the sound is modulated by the touch of the finger ; but in such only as have fixed stops or frets ; which being placed and fitted for the most usual keyes in the scale, seem out  
' of

- \* of order when we change to keys less usual; and that as I said
- \* doth happen by reason of the inequality of tones and semitones,
- \* especially of the latter.'

The fourth part teaches the form of figurate descant, and treats first in a very concise but perspicuous manner, of the ancient modes or tones. In his directions for figurate descant the author shews how they are made to pass through each other, and speaks of the consecution of fourths and fifths, thirds and sixths. He next explains the nature of fugue in general, and gives directions for constructing a fugue per arsin et thesin, and also of a double fugue.

He next treats of music composed for voices; upon which he observes that it is to be preferred to that of instruments, and for this opinion refers to the testimony of Des Cartes, who in the beginning of his *Compendium* asserts that of all sounds that of the human voice is the most grateful.

Of the different kinds of vocal music in use in his time he thus speaks:

- \* Of vocal music made for the solace and civil delight of man,
- \* there are many different kinds, as namely, Madrigals, in which
- \* fugues and all other flowers of figurate musick are most frequent.

- \* Of these you may see many sets of 3, 4, 5, and 6 parts published both by English and Italian authors. Next the dramatick or
- \* recitative musick, which as yet is something a stranger to us here
- \* in England. Then Canzonets, Vilanellas, Airs of all sorts, or what
- \* else poetry hath contrived to be set and sung in musick. Lastly,
- \* Canons and Catches, which are commonly set to words; the first
- \* to such as be grave and serious, the latter to words designed for
- \* mirth and recreation.'

For accommodating notes to words he gives the following rules:

- \* When you compose musick to words, your chief endeavour must
- \* be that your notes do aptly express the sense and humour of them.
- \* If they be grave and serious, let your musick be such also: if light,
- \* pleasant, or lively, your musick likewise must be suitable to them.
- \* Any passion of love, sorrow, anguish, and the like is aptly expressed by chromatick notes and bindings. Anger, courage, revenge,
- \* &c. require a more strenuous and stirring movement. Cruel, bitter, harsh, may be expressed with a discord; which nevertheless
- \* must be brought off according to the rules of composition. High,
- \* above,

‘ above, heaven, ascend; as likewise their contraries, low, deep,  
 ‘ down, hell, descend, may be expressed by the example of the hand,  
 ‘ which points upward when we speak of the one, and downward  
 ‘ when we mention the other; the contrary to which would be ab-  
 ‘ surd. You must also have respect to the points of your ditty, not  
 ‘ using any remarkable pause or rest, untill the words come to a full  
 ‘ point or period: Neither may any rest, how short soever, be in-  
 ‘ terposed in the middle of a word; but a sigh or sob is properly  
 ‘ intimated by a crotchet or quaver rest.

‘ Lastly, you ought not to apply several notes, nor indeed any  
 ‘ long note, to a short syllable, nor a short note to a syllable that  
 ‘ is long. Neither do I fancy the setting of many notes to any  
 ‘ one syllable, though much in fashion in former times, but I  
 ‘ would have your musick to be such, that the words may be plain-  
 ‘ ly understood.’

He next speaks of music designed for instruments; and this he says  
 abounds no less than vocal music with points, fugues, and all other  
 figures of descant. He describes the several kinds of instrumental  
 music in use at the time of writing his book, in these words:

‘ Of this kind the chief and most excellent for art and contrivance  
 ‘ are fancies of 6, 5, 4, and 3 parts, intended commonly for viols.  
 ‘ In this sort of musick the composer, being not limited to words,  
 ‘ doth employ all his art and invention solely about the bringing in,  
 ‘ and carrying on of these fugues.

‘ When he has tried all the several ways which he thinks fit to be  
 ‘ used therein, he takes some other point, and does the like with it;  
 ‘ or else for variety introduces some chromatick notes with bindings  
 ‘ and intermixtures of discords; or falls into some lighter humour,  
 ‘ like a madrigal, or what else his fancy shall lead him to: but still  
 ‘ concluding with some thing which hath art and excellency in it.

‘ Of this sort you may see many compositions made heretofore in  
 ‘ England by Alfonso Ferabosco, Coperario, Lupo, White, Ward,  
 ‘ Mico, Dr. Colman, and many more now deceased. Also by Mr.  
 ‘ Jenkins, Mr. Lock, and divers other excellent men, doctors and  
 ‘ bachelors in musick yet living.

‘ This kind of musick, the more is the pity, is now much neglect-  
 ‘ ed, by reason of the scarcity of auditors that understand it: their  
 ‘ ears

\* ears being better acquainted and more delighted with light and  
\* airy music.

\* The next in dignity after a fancy is a Pavan, which some derive  
\* from Padua in Italy; at first ordained for a grave and stately man-  
\* ner of dancing, as most instrumental musicks were in their severall  
\* kinds, fancies and symphonies excepted, but now grown up to a  
\* height of composition made only to delight the ear.

\* A Pavan, be it of 2, 3, 4, 5, or 6 parts, doth commonly consist  
\* of three strains, each strain being play'd twice over. Now as to  
\* any peece of musick that consists of strains take these following  
\* observations.

\* All musick concludes in the key of his composition, which is  
\* known by the bass, as hath been shewn; this key hath alwayes  
\* other keys proper to it for middle closes. If your Pavan, or what  
\* else, be of three straines, the first strain may end in the key of the  
\* composition, as the last doth; but the middle strain must alwayes  
\* end in the key of a middle close.

\* Sometimes the first strain does end in a middle close, and then  
\* the middle strain must end in some other middle close; for two  
\* strains following immediately one another, ought not to end in the  
\* same key. Therefore when there are but two strains let the first  
\* end in a middle close, that both strains may not end alike.

The fifth and last part is on the subject of Canon, a species of composition in which the author says divers of our countrymen have been excellent; and here he takes notice of Mr. Elway Bevin, who he says professes fair in the title-page of his book, and gives us many examples of excellent and intricate canons of divers sorts, but not one word of instruction how to make such like.

He then proceeds to explain the method of composing canon in two and three parts, as also canon in the unison; syncopated or driving canon; canon a note higher or lower; canon rising or falling a note each repetition; retrograde canon, or canon recte et retro; double descant, in which the parts are so contrived that the treble may be the bass, and the bass the treble; and canon on a given plain-song, with examples of each.

Lastly, he gives directions for the composition of Catch or Round, by some called Canon in the Unison.

Simpson was also the author of Annotations on Dr. Campion's little tract on Composition, mentioned page 24 of this volume, and which is reprinted in some of the earlier editions of Playford's Introduction, particularly that of 1660, but omitted in the latter ones, to make room for a tract entitled An Introduction to the Art of Descant, probably written by Playford himself, but augmented by Purcell.

### C H A P. III.

**E**DMUND CHILMEAD, an excellent Greek and Latin scholar, and mathematician, was also well skilled in the theory and practice of music, and was the author of a tract entitled *De Musicâ antiquâ Græcâ*, printed in 1672, at the end of the Oxford edition of Aratus, as also of annotations on three Odes of Dionysius, there also published\*, with the ancient Greek musical characters.

This person was born at Stow in the Wold in Gloucestershire, and became one of the clerks of Magdalen college. About the year 1632 he was one of the petty canons or chaplains of Christ Church; but being ejected by the Parliament visitors in 1648, he came to London, and, being in great necessity, took lodgings in the house of that Thomas Est, a musician, and also a printer of music, of whom mention is made in the next preceding volume, pages 291. 322; this man dwelt at the sign of the Black Horse in Aldersgate-street, and having in his house a large room, Chilmead made use of it for a weekly music meeting, deriving from the profits thereof the means of a slender subsistence.

Being an excellent Greek scholar, Chilmead was employed to draw up the *Catalogus Manuscriptorum Græcorum* in *Bibliotheca Bodleiana*. In the catalogue which Wood gives of his works, he mentions a treatise *De Sonis*, which does not appear to have ever been published. The rest of his works seem to have been chiefly translations, amongst which is that well-known book of Jacques Gaffarel, entitled '*Curiosités inouies sur la Sculpture Talismanique des Persans*,' and in the translation, '*Unheard of Curiosities*,' &c. He died in the year 1653, in the forty-third year of his age, having for some years received relief in his necessities from Edward Byshe, Esq. Garter

\* See vol. I. page 94, in a note.

King at Arms, and Sir Henry Holbrook, knight, the translator of Procopius. He was interred in the church of St. Botolph without Aldersgate, but no inscription to his memory is there to be found\*.

Together with the Oxford edition of Aratus is published the *KATACTEPIEMOI* of Eratosthenes, whose division of the genera is to be seen among others of the ancient Greek writers in the *Harmonics* of Ptolemy.

The editor of this book, seeming to consider it as a fragment necessary to be preserved, has given from Ptolemy this division; and, to render it in some degree intelligible, annexes three odes of Dionysius, which Dr. Bernard, a fellow of St. John's college, had found in Ireland among the papers of Archbishop Usher, with the annotations of Chilmead thereon; as also a short treatise *De Musica antiquâ Græcâ*, by the same person. This tract contains a designation of the ancient genera agreeable to the sentiments of Boetius, with a general enumeration of the modes; after which follow the odes, with the Greek musical characters, which Chilmead has rendered in the notes of Guido's scale; and at the end of the book is inserted a fragment of an ode of Pindar, with the ancient musical characters and modern notes, found by Kircher in the library of the monastery of St. Salvator in Sicily, and inserted in the *Musurgia*, and also in the first volume of this work, book I. chap. iv †.

WILLIAM TUCKER was a gentleman of the chapel royal in the reign of king Charles II. and junior priest there at the time of the coronation, and also a minor canon in the collegiate church of St. Peter at Westminster. He was a good church musician, and composed sundry anthems, the most celebrated whereof are 'Praise the Lord O ye servants,' 'This is the day that the Lord hath made,' and 'Unto thee O Lord.' He died on the twenty-eighth day of February, 1678, and was succeeded in his place by the Rev. John Gostling, A. M. from Canterbury.

WILLIAM GREGORY, also a gentleman of the chapel royal in the same reign, was a composer of anthems, of which those of best note are 'Out of the deep have I called,' and 'O Lord thou hast cast us out.' In the music-school Oxon. is a portrait of him.

\* Vide *Athen. Oxon.* vol. I. col. 169.

† It is there said that the Oxford edition of Aratus was published by Chilmead, but upon better information it is conjectured that Dr. Aldrich was the editor of it.



CHRISTOPHER GIBBONS

MUS. DOCT. OXON.

MDCLXIV.

*From an original painting in the Museum of Oxford*

CHRISTOPHER GIBBONS, the son of the celebrated Dr. Orlando Gibbons, was bred up from a child to music, under his uncle Ellis Gibbons, organist of Bristol; he had been favoured by Charles I. and was of his chapel. At the restoration he was appointed principal organist of the king's chapel, organist in private to his majesty, and organist of Westminster-abbey. In the year 1664 he was licensed to proceed Doctor in music of the university of Oxford in virtue of a letter from the king in his behalf, in which is a recital of his merits in these words, 'the bearer Christopher Gibbons, one of our  
' organists of our chappell royal, hath from his youth served our  
' royal



‘ royal father and ourself, and hath so well improved himself in music, as well in our judgment, as in the judgment of all men skilled in that science, as that he may worthily receive the honour and degree of Doctor therein.’ He completed his degree in an act celebrated in the church of St. Mary at Oxford on the eleventh day of July in the year abovementioned \*.

Dr. Christopher Gibbons was, as Dr. Tudway asserts, more celebrated for his skill and performance on the organ than for his compositions; nevertheless there are many anthems of his extant, though we know of none that have ever been printed. Those of most note are ‘ God be merciful unto us,’ ‘ Help me O Lord,’ ‘ Lord I am not high-minded,’ and ‘ Teach me O Lord.’ It is said that he had a principal hand in a book entitled *Cantica Sacra*, containing Hymns and Anthems for two voices to the organ, both Latin and English. Lond. 1674, fol. He died in the parish of St. Margaret, Westminster, on the twentieth day of October, anno 1676 †.

ALBERTUS BRYNE was a scholar of John Tomkins, and his successor as organist of St. Paul’s cathedral, being appointed to that office immediately upon the restoration. He was an eminent church-musician, and a composer of services and anthems, and as such his name occurs in Clifford’s collection. He died in the reign of Charles II. and was buried in the cloister of Westminster-abbey, but there is no inscription to be found there to ascertain precisely the time of his death, or the place of his interment.

\* Fasti Oxon. vol. II. col. 158.

† Wood says that Dr. Christopher Gibbons was master of the singing-boys belonging to Charles the Second’s chapel; but in this he seems to be mistaken. By the Cheque-book it appears that Capt. Cook, who had been appointed to that office at the restoration, died in 1672, and that he was succeeded in it by Humphrey. It farther appears by a subsequent entry in the same book, that Humphrey died in July 1674, and that in his place as master of the children came Mr. John Blow. Gibbons died in 1676, and it is well known that Blow held the place till the time of his death, which was in 1708. Farther, the entry of Gibbons’s death in the Cheque-book, styles him only organist of the chapel, from all which it must be concluded that Gibbons was never master of the children. The only remaining difficulty arises from the inscription on Dr. Blow’s monument, in which it is said that he was a scholar of Dr. Christopher Gibbons. This assertion may either be founded on the mistaken authority of Wood, or it may mean that he was taught the principles of music at large, or the practice of the organ by Dr. Gibbons.



WILLIAM CHILD

MUS. DOCT. OXON.

MDCLXIII.

*From an original Printing in the Music-School Copy-Book*

WILLIAM CHILD, a native of Bristol, was educated in music under Elway Bevin, organist of the cathedral of that city. In the year 1631, being then of Christ Church college Oxford, he took his degree of bachelor in that university; and in 1636 was appointed one of the organists of the chapel of St. George at Windsor, in the room of Dr. John Mundy, and soon after one of the organists of the royal chapel at Whitehall. After the restoration he was appointed to the office of chanter of the king's chapel, and became of the private music to Charles II. In 1663 he obtained licence to proceed Doctor in his faculty, and on the thirteenth day of July in the same year

com-

completed his degree at an act celebrated in St. Mary's church, Oxon. Dr. Child died in the year 1696, having attained the age of ninety years, and was succeeded in his place of organist of the king's chapel by Mr. Francis Piggot.

His works are ' Psalms of three voices, &c. with a continual bass ' either for the Organ or Theorbo, composed after the Italian way,' Lond. 1639. Catches and Canons, published in Hilton's collection entitled *Catch that Catch can*. Divine Anthems and compositions to several pieces of poetry, some of which were written by Dr. Thomas Pierce of Oxford. Some compositions of two parts, printed in a book entitled *Court Ayres*, mentioned in a preceding page. The above engraving is taken from a whole length picture of him now in the music-school Oxon.

He composed many services and anthems, none of which appear to have been printed, except his service in E with the lesser third, and that famous one in D with the greater third, and three fine anthems; and those only in Dr. Boyce's *Cathedral Music*. His style was in general so remarkably natural and familiar that it sometimes gave offence to those whose duty it was to sing his compositions. Being at Windsor, he called the choir to a practice of a service that he had newly composed, which the choirmen found so easy in the performance, that they made a jest of it. This fact is said to have occasioned his composing his famous service in D#, which in some parts of it is remarkably intricate and difficult\*, but upon the whole is delightfully fine. Playford, in the preface to his *Introduction*, edit. 1683, says that king Charles I. often appointed the service and anthems himself, especially that sharp service composed by Dr. William Child.

The memory of Dr. Child is celebrated for an act of beneficence that was hardly to be expected from one in his station of life: It seems that he was so ill paid for his services at Windsor, that a long arrear of his salary had incurred, which he could not get discharged: After many fruitless applications to the dean and chapter, he told them that if they would pay him the sum in arrear he would now pave the choir of their chapel for them: They paid him his money, and the doctor performed his promise; neither they, nor the knights

\* Dr. Tudway says that from this circumstance it was in his time questioned whether Dr. Child was really the author of it; but this doubt has long subsided.

companions of the most noble order of the garter interposing to prevent it; or signifying the least inclination to share with a servant and dependant of theirs in the honour of so munificent an act.

He lies interred in the chapel of St. George at Windsor: the following is the inscription on his gravestone.

‘ Here lies the body of William Child, doctor in music, and one  
 ‘ of the organists of the chapel royal at Whitehall, and of his majesty’s free chapel at Windsor 65 years. He was born in Bristol,  
 ‘ and died here the 23d of March 1696-7 in the 91st year of his age.  
 ‘ He paved the body of the choir.

‘ Go, happy soul, and in the seats above  
 ‘ Sing endless hymns of thy great Maker’s love.  
 ‘ How fit in heavenly songs to bear thy part,  
 ‘ Before well practis’d in the sacred art;  
 ‘ Whilst hearing us, sometimes the choir divine,  
 ‘ Will sure descend, and in our consort join;  
 ‘ So much the musick, thou to us hast given,  
 ‘ Has made our earth to represent their heaven.’

He gave twenty pounds towards building the town-hall at Windsor, and fifty pounds to the corporation, to be disposed of in charitable uses at their discretion.

JOHN BANISTER was the son of one of that low class of musicians called the Waits, of the parish of St. Giles near London; but having been taught by his father the rudiments of music, he became in a short time such a proficient on the violin, that by king Charles II. he was sent to France for improvement, and upon his return was made one of his band; but having taken occasion to tell the king that the English performers on that instrument were superior to those of France, he was dismissed from his service. He set to music the opera of *Circe*, written by Dr. D’avenant, and performed in the year 1676, at the theatre in Dorset Garden; as also sundry songs printed in the collections of his time. He died on the third day of October, 1679, and lies buried in the cloister of Westminster abbey, as appears by an inscription on a marble stone in the wall of the west ambulatory thereof, yet remaining legible. He left a son of both his names, a fine performer on the violin, of whom an account will be given hereafter.

MAT-



MATTHEW LOCK.

COMPOSER IN ORDINARY TO HIS MAJESTY

CH. II

*From a Picture in the Manor School Chapel*

MATTHEW LOCK, was originally a chorister in the cathedral church of Exeter, while William Wake was organist there: He was afterwards a scholar of Edward Gibbons, and became so eminent, that he was employed to compose the music for the public entry of king Cha. II. Although bred in a cathedral, he seems to have affected the style of the theatre, and to have taken up dramatic music where Henry Lawes left it, Downes says he composed the music to the tragedy of Macbeth, as altered by Sir William D'avenant: Nevertheless there are extant of his many compositions that are evidence of his great skill and ingenuity in the church style, as namely, two anthems 'Not unto us, O Lord,' and 'Turn thy face from my sins;' and one for five voices, in Dr. Boyce's collection, 'Lord let me know my end.'

VOL. IV.

4 E

He

He appears to have been a man of a querulous disposition, and therefore it is not to be wondered at that he had enemies. Being composer in ordinary to the king, he composed for the chapel a morning service, in which the prayer after each of the ten commandments had a different setting; this was deemed an inexcusable innovation, and on the first day of April, 1666, at the performance of it before the king, the service met with some obstruction, most probably from the singers.

The censures which this small deviation from the ancient practice had drawn on him, and the disgrace he had suffered in the attempt to gratify the royal ear with a composition that must have cost him some study, reduced Lock to the necessity of publishing the whole service; and it came abroad in score, printed on a single sheet, with the following vindication of it and its author by way of preface.

‘ Modern Church Musick pre-accused, censured, and obstructed in its performance before his majesty April 1, 1666. Vindicated by the author Matt. Lock, composer in ordinary to his majesty.

‘ He is a slender observer of humane action, who finds not pride generally accompanied with ignorance and malice, what habit so ever it wares. In my case zeal was its vizor, and innovation the crime. The fact, changing the custome of the church, by varying that which was ever sung in one tune; and occasioning confusion in the service by its ill performance. As to the latter part of the charge, I must confess I have been none of the fortunatest that way; but whether upon design or ignorance of some of the performers it so happen’d, I shall neither examine nor judge, (they are of age to understand the value of their own reputation, and whom they serve): Nor is it my business to find eyes, ears, or honesty to any, or answer for other men’s faults: but, that such defects should take their rise from the difficulty or novelty of the composition, I utterly deny; the whole, being a kind of counterpoint, and no one change, from the beginning to the end, but what naturally flows from, and returns to its proper center, the Key. And for the former, the contrary is so notoriously manifest, that all relating to the church know that that part of the liturgy assigned for musick, was never but variously compos’d by all that undertook it: Witness the excellent compositions of Mr. Tallis, Byrd, Gibbons, (and other, their and our co-temporaries) on the Te Deum, Com-

‘ mand-

mandements, Preces, Psalms Magnificat, &c. in use to this day, both in his majesties chappel, and the cathedralls in this nation. And to speak rationally, should it be otherwise, art would be no more art, composers useles, and science pinion'd for destruction. If therefore, in imitation of them, I have according to art, and the nature of the words, contrived and varied this little composition; and, as to the true manner of speaking, conducted it in the mid-way between the two extremes of gravity and levity; I hope I may without ostentation affirm myself guiltless, and return the crime from whence it came: Æsop's maunger. And here might I fairly take notice of a thing lately crawl'd into the world, under the notion of composition, which in the height of its performance is both out of time, out of tune, and yet all to the same tune, had I the itch of retaliation; but since the accuser has been pleased to passe a publick censure on the tender of my duty, I shall only at present take the freedom (though it was never intended for a publick view) in this manner to expose it; that all capable of judging, may see, there's neither heresie, nor schism, nor any thing of difficulty as to performance either in the matter or form of it. In fine, this vindication offers at no more, than denying those to be judges in science, who are ignorant of its principles.

The singularity of this service consisted in this, that whereas it had been the practice to make the Preces to all the commandments except the last, in the same notes, here they are all different; in other respects there is nothing singular in the composition: it is in the key of F, with the major third, and all counterpoint, except the Nicene Creed, which is what the musicians term *Canto figurato*.

About the year 1672 Lock became engaged in a controversy with one Thomas Salmon, the occasion of which was as follows: this man was a master of arts of Trinity college, Oxford, and at length rector of Mepfoll in Bedfordshire, and had written a book entitled 'An essay to the advancement of music, by casting away the perplexity of different cliffs, and uniting all sorts of music, lute, viol, violins, organ, harpsichord, voice, &c. in one universal character:' in which he substitutes in the place of the usual cliffs, the letters B for the base, M for the mean or middle part, and Tr. for the treble, proposing thereby to facilitate the practice both of vocal and instrumental music.

This

This in a general view of it is the design of the book, but with the help of an abridgment of it, by one who seems to have taken great pains to understand the design of the author, we are enabled to give a summary of his proposal in the following few lines.

Mr. Salmon reflecting on the inconveniences attending the use of the cliffs, and also how useful it would be that all music should be reduced to one constant cliff, whereby the same writing of any piece of musick would equally serve to direct the voice and all instruments; a thing one should think to be of very great use: he proposes in his Essay to the Advancement of Musick, what he calls an universal character, which I shall explain in a few words. In the first place he would have the lowest line of every particular system constantly called *g*, and the other lines and spaces to be named according to the order of the seven letters; and because these positions of the letters are supposed invariable, therefore he thinks there is no need to mark any of them; but then, secondly, that the relations of several parts of a composition may be distinctly known, he marks the treble with the letter *T* at the beginning of the system, the mean with *M*, and the bass with *B*; and the *g*s that are on the lowest line of each of these systems, he supposes to be octaves to each other in order. And then for referring these systems to their corresponding places in the general system, the treble *g*, which determines all the rest, must be supposed in the same place as the treble cliff of the common method; but this difference is remarkable, that tho' the *g* of the treble and bass systems are both on lines in the general system, yet the mean *g*, which is on a line of the particular system, is on a space in the general one; because in the progression of the scale, the same letter, as *g*, is alternately upon a line and a space; therefore the mean system is not a continuation of any of the other two, so as you could proceed in order out of the one into the other by degrees, from line to space, because the *g* of the mean is here on a line, which is necessarily upon a space in the scale; and therefore in referring the mean system to its proper relative place in the scale, all its lines correspond to spaces of the other, and contrarily; but there is no matter of that if the parts be so written separately, as their relations be distinctly known, and the practice made more easy; and when we would reduce them all to one general system, it is enough we know



know that the lines of the mean part must be changed into spaces, and its spaces into lines. Thirdly, if the notes of any part go above or below its system, we may set them as formerly on short lines drawn on purpose: but if there are many notes together above or below, Mr. Salmon proposes to reduce them within the system, by placing them on the lines and spaces of the same name, and prefixing the name of the octave to which they belong. To understand this better, consider he has chosen three distinct octaves following one another; and because one octave needs but four lines, therefore he would have no more in the particular system; and then each of the three particular systems expressing a distinct octave of the scale, which he calls the proper octaves of these several parts, if the song run into another octave above or below, it is plain; the notes that are out of the octave peculiar to the system, as it stands by a general rule marked T, or M, or B, may be set on the same lines and spaces; and if the octave they belong to be distinctly marked, the notes may be very easily found, by taking them an octave higher or lower than the notes of the same name in the proper octave of the system. For example, if the treble part runs into the middle or bass octave, we prefix to these notes the letter M or B, and set them on the same lines and spaces, for all the three systems have in this hypothesis the notes of the same name in the same correspondent places; if the mean run into the treble or bass octaves, prefix the signs T or M. And, lastly, because the parts may comprehend more than three octaves, therefore the treble may run higher than an octave, and the bass lower; in such cases the higher octave for the treble may be marked T<sup>e</sup>, and the lower for the bass B<sup>b</sup>. But if any body thinks there be any considerable difficulty in this method, which yet I am of opinion would be far less than the changing of cliffs in the common way, the notes may be continued upward and downward upon new lines and spaces, occasionally drawn in the ordinary manner. And tho' there may be many notes far out of the system above or below, yet what is the inconveniency of this? Is the reducing the notes within 5 lines, and saving a little paper, an adequate reward for the trouble and time spent in learning to perform readily from different cliffs?

As to the treble and bass, the alteration by this new method is very small; for in the common position of the bass-cliff the lowest

' line is already g, and for the treble it is but removing the g from  
' the second line, its ordinary position, to the first line; the greatest  
' innovation is in the parts that are set with the c cliff.'

These are the sentiments of Malcolm touching Salmon's proposal for rejecting the cliffs from the scale of music; but it must be presumed that he had never perused the arguments of Lock and Playford against it, in which it is demonstrated to be impracticable.

Salmon's book, for what reason it is hard to guess, was not published by the author himself, but by John Birchenha, a noted musician in his time, who recommends it in a preface of his own writing. If Salmon had understood more of music than it appears he did, he never would have thought the knowledge of the cliffs so difficult to attain, nor would he have attempted, by the establishment of a new and universal character, to have rendered unintelligible to succeeding generations the many inestimable compositions extant in his time; notwithstanding this, there is in his manner of writing such an air of pertness and self-sufficiency, as was enough to provoke a man of Lock's temper; and accordingly he published in the same year a book entitled *Observations upon a late book entitled an Essay, &c. which, as Wood says, lying dead upon the bookseller's hands, had another title prefixed to it, viz. ' The present practice of music ' vindicated against the exceptions and new way of attaining music, ' lately published by Tho. Salmon,'* to which, continues Wood, ' added a very scurrilous, abusive, and buffooning thing entitled *Duel-lum Musicum*, written by John Phillips, and a letter from John Playford to Mr. Thomas Salmon, by way of confutation of his *Essay, &c.*' Lond. 1673, 8vo \*.

As to the observations of Lock, abovementioned to have lain dead on the bookseller's hands, the book is now grown so scarce, that after twenty years enquiry not one copy has been to be found: Nevertheless the merits of this controversy may be judged of from Lock's *Present Practice of Music* vindicated, and Playford's letter at the end of it, in both which it is demonstrated that Salmon's scheme would introduce more difficulties in music than it would remove; and that in some instances it cannot possibly be applied to practice. And as to Wood's censure of the *Observations* that they are scurrilous and abusive, it may be said that if they are more scurrilous and abusive than the answer to it, entitled '*A Vindication of an Essay to the advancement*

\* Athen. Oxon. vol. II. col. 1075.

'vancement of musick from Mr. Lock's observations,' it must in truth be a great curiosity \*.

Wood is greatly mistaken in the account by him given of this dispute; for the observations of Lock on Salmon's book, and *The present Practice of Music vindicated*, by the same author, with the

\* Salmon was also the author of a treatise entitled 'A proposal to perform Musick in perfect and mathematical Proportions,' Lond. 4to 1688, divided into three chapters.

In Chap. I. the author, after lamenting 'that fatal period when the North swarmed with barbarous multitudes, who came down like a mighty torrent, and subdued the best nations of the world, which were forced to become rude and illiterate, because their new masters and inhabitants were such,' observes that amidst these calamities it is no wonder that music perished. 'All learning, says he, 'lay in the dust, especially that which was proper in the times of peace.' But he tells us 'that this darkness was not perpetual, for that the ages at last cleared up, and from the ruins of antiquity brought forth some broken pieces, which were by degrees set together, and by this time of day are arrived near their ancient glory.' Guido has been refining above six hundred years.'

He then, in a style equally vulgar and affected with the passage above cited, felicitates the world on the publication of the ancient Greek writers on music by Meibomius, and of Ptolemy by Dr. Wallis; and also of those two fragments of ancient Greek music published with Chilmead's notes, at the end of the Oxford edition of Aratus.

Chap. II. contains some few observations on the practice of music in the author's time, with a remark that for the last twenty years before the time of writing his book, the internal constitution of the octave had been twofold, that is to say, either with a greater third, sixth, and seventh, or a lesser third, sixth, and seventh; which progressions severally constitute the flat and sharp keys, of the one whereof he makes that of A to be the prototype, as that of C is the other.

Chap. III. contains an account of his tables of proportion. It seems that the divisions therein contained are adapted to the practice of the viol; for he gives his reader the choice of any one of several strings for the two divisions of the octave recommended by him. The whole of his proposal terminates in a contrivance of changeable finger-boards, differently fretted according to the key, by means whereof those dissonances, which in some keys arise and are discoverable in the organ and harpsichord, when perfectly tuned, are palliated.

It is difficult to discover in what sense proportions thus adjusted can be termed mathematical. All men know that it has been the labour of mathematicians for many ages to effect an equal division of the octave, and that all their endeavours for that purpose have been baffled by that surd quantity which has remained in every mode of division that the wit of man has hitherto suggested, it may therefore be inferred that no proportions strictly mathematical can be found by which a division, such as the author pretends to have discovered, can be effected.

After all, this proposal is not mathematical, but simply practical; and as all the inconveniences that this author proposes to remove by the use of changeable finger-boards for the viol, arise from the frets, so by the removal of the frets the inconveniences are removed: and we find by experience that persons having a good ear, and nature only for their guide, do in all cases divide the octave most accurately.

At the end of the proposal is a letter of Dr. Wallis to the author, approving in general of his design, but attended with some such shrewd remarks on it, as tend to shew that Salmon was far from equal to the task he had undertaken. At the close of the remarks is a very curious passage, containing an assertion of Dr. Wallis, that there are manifest places in Ptolemy that the frets, *μυσταλα*, of the ancients were moveable, not in tuning only, but even in playing, which is a strong argument against the opinion that in the ancient modes the tones and semitones followed in succession as they arise in the scale, and that of seven modes or keys, five are lost; so that only two, viz. A and C, are remaining.

Duel-

Mention has been made in a preceding page of the introduction of the opera into this kingdom, and of the opera of *Psyche*, written by Shadwell, and composed by Lock; this entertainment seems to have been well received by the public, for in 1675 he published it in score, together with the music in the *Tempest*, before mentioned, with a preface in his usual style, and a dedication to James duke of Monmouth.

It appears by Lock's preface that the instrumental music, before and between the acts, of *Psyche*, was composed by Sig. Giovanni Baptista Draghi, a musician in the service of queen Catherine, and who is mentioned in the next succeeding article.

The world is indebted to Lock for the first rules ever published in this kingdom on the subject of continued or thorough-bass; a collection of these he has given to the world in a book entitled *Melothesia*, Lond. oblong quarto, 1673. It is dedicated to Roger L'Estrange, Esq. afterwards Sir Roger L'Estrange, a man eminently skilled in music, and an encourager of its professors; and contains, besides the rules, some lessons for the harpsichord and organ by himself and other masters. He was also the author of a collection of airs entitled *A little Confort of three parts for Viols or Violins*, printed in 1657, and of the music to sundry songs printed in the *Treasury of Music*, the *Theater of Music*, and other collections of songs. In the latter of these is a dialogue, 'When death shall part us from these kids,' which he set to music, and, together with Dr. Blow's 'Go perjured man,' was ranked among the best vocal compositions of the time.

Lock was very intimate with Silas Taylor, the author of a *History of Gavelkind*, who himself was a good musician\*, as also an antiquary. Their acquaintance commenced through Lock's wife, who was of the same county with Taylor, viz. Hereford: her maiden name was Gamons. It is to be presumed that at the time when he composed his morning service he was of the chapel royal, and consequently a protestant; but it is certain that he went over to the Romish communion, and became organist to queen Catherine of Portugal, the consort of Charles II. and that he died a papist in 1677†.

\* An anthem of his, 'God is our hope and strength,' is well known among the church musicians.

† It is probable that his residence was at Somerset-house, the palace of the queen dowager, for his last publication is dated from his lodgings in the Strand.

GIOVANNI BATTISTA DRAGHI was an Italian by birth, and was probably a brother of Antonio Draghi, maestro di cappella at Vienna, and of Carlo Draghi, organist to the emperor Leopold. He is supposed to have been one of those musicians who came into England with Mary d'Este, princess of Modena, the consort of James II. He was a very fine performer on the harpsichord, and composed and published in England lessons for that instrument. He joined with Lock in composing the music to the opera of *Psyche*, and upon his decease in 1677, succeeded him in the place of organist to the queen\*.

Although Draghi was an Italian, and there are many compositions of his extant, particularly a Madrigal among the Harleian manuscripts in the British Museum, 'Qual spaventosa Tromba,' which are altogether in the Italian style, he seems during his long residence in this country, to have, to a remarkable degree, assimilated his style to that of the old English masters, as appears by an anthem of his, 'This is the day that the Lord hath made,' and more evidently in sundry old ballad airs and dance-tunes composed by him, the melodies whereof are singularly excellent.

During the reigns of Charles II. and James II. Draghi seemed to

\* The queen was permitted the exercise of her own religion; and it is probable that in some part of Whitehall she might have a chapel, in which mass was celebrated, with an organ, and something like a choir. This is certain, that when, upon the death of Charles II. she went to reside at the palace of Somerset-house, she had an ecclesiastical establishment, which included in it an organist and three chapel-boys, as appears by the following list in Chamberlayne's present State of England, printed in 1694.

Lord Almoner, Cardinal Howard of Norfolk.	
Mr. Paulo de Almeida,	} Almoners.
Mr. Emanuel Diaz	
Confessor, Father Christopher de Rozario.	
Father Huddleston,	} Chaplains.
Father Michael Ferreyra,	
Three Portugal Franciscan Friars, called Arrabidoes,	
And a lay brother.	
Mr. James Martin,	} Chapel-boys.
Mr. Nicholas Kennedy,	
Mr. William Hollyman,	
Mr. John Baptista Draghi,	
Mr. Timothy de Faria,	} Organist.
Mr. James Read,	
Mr. Anthony Fernandez,	
	} Virgers.

Queen Catherine's chapel at Somerset-house was remaining till the year 1733, when it was destroyed to make room for the Prince of Orange, when he came over to marry the Princess Anne. A gentleman, who remembers it, says that adjoining to it was a bed-chamber, with a small window, contrived that the queen when in bed might see the elevation of the Host.

be a favourite court musician. Mr. Wanley, a faithful relater of facts, and who, being a musical man, might possibly have been personally acquainted with him, says that Draghi was music-master to our most excellent queen Anne \* ; meaning, it is presumed, that the queen, when young, and of a suitable age, had been taught music by this person, as was probably her sister the princess Mary.

Towards the latter end of his life he composed the music to an opera written by D'Urfey, *The Wonders in the Sun*, or *the Kingdom of Birds*; this whimsical drama was performed at the Queen's theatre in the Hay-market, in the month of July, 1706. It is said that the songs in this opera, of which there are a great number, were written by several of the most eminent wits of the age, who lent the author their assistance; and it is probable that for this reason he dedicated it to the Kit Cat club. Among others that seem to be the production of a genius superior to D'Urfey, is that excellent song known by the name of the *Dame of Honour*. This song was set by Draghi, and it is difficult to say which is most to be admired, the song for the sentiments, or the air for the sweetness of its melody: There are also in it the famous tune called the *Old Cebell*; as also another very fine one to the words 'In the fields when frost and snow:' and, lastly, a tune, which some years after the exhibition of the opera became a country-dance, and in the printed collections of country-dance tunes is called the *Czar*.

Downes the prompter says of this opera that the singers in it were Mr. Cook, Mr. Laroon, Mr. Lawrence, Mr. Hudson and others, and the dancers, *Monf. De Barges*, *Monf. L'Abbé's* brother, Mr. Fairbank, Mr. Elford †, and others; and that it lasted only six days, not answering half the expence of it.

\* Queen Anne played on the harpsichord. She had a spinnet, the loudest and perhaps the finest that ever was heard, of which she was very fond. She gave directions that at her decease this instrument should go to the master of the children of the chapel royal for the time being, and descend to his successors in office: accordingly it went first to Dr. Croft, and is now in the hands of Dr. Nares, master of the children of the royal chapel.

† Mr. Richard Elford was educated in the choir of Lincoln, and was afterwards of the choir at Durham, but coming to London, he became a singer on the stage. His person being, as Dr. Tudway relates, awkward and clumsy, and his action disgusting, he quitted the theatre, and was admitted a gentleman of the chapel royal, and to the place of a lay-vicar in St. Paul's cathedral and Westminster abbey. His voice was a fine countertenor. As a gentleman of the chapel he had an addition of an hundred pounds a year to his salary. Mr. Weldon's six Solo Anthems, published with the title of *Divine Harmony*, were composed

We meet in the printed collections many songs with the name Signor Baptist to them; this subscription means uniformly Baptist Draghi, and not Baptist Lully, as some have supposed.

PELHAM HUMPHREY was one of the first set of children after the restoration, and educated, together with Blow and Wife, under Capt. Cook. He was admitted a gentleman of the chapel Jan. 23, 1666, and distinguished himself so greatly in the composition of anthems, as to excite the envy of his master, who, it is confidently asserted, died of discontent at seeing paid to him that applause which was but due to his merit\*. Cook died on the thirteenth day of July, 1672, and on the thirtieth of the same month Humphrey was appointed master of the children in his room. This honourable station he held but a short time, for he died at Windsor on the fourteenth day of July, 1674, in the twenty-seventh year of his age, and was succeeded as master of the children by his disciple Blow. He lies interred in the east ambulatory, reaching from north to south of the cloister of Westminster abbey. On his grave-stone was the following inscription, but it is now effaced:

HERE LIETH INTERRED THE BODY OF  
PELHAM HUMPHREY,  
WHO DIED THE XVITH OF JULY, ANN. DOM. MDCLXXIV,  
AND IN THE XXVIITH YEAR OF HIS AGE.

In Dr. Boyce's Collection of Cathedral Music are two very fine anthems of Humphrey, 'O Lord my God,' and 'Have mercy upon me.' In conjunction with Dr. Blow and Dr. Turner he composed the anthem 'I will alway give thanks.' He also composed tunes to many of the songs in the Theater of Music, the Treasury of Music, and other collections in his time, particularly that to the song 'When Aurelia first I courted,' which was the favourite of those times; and another to a song said to have been written by king Charles II. 'I pass all my hours in an old shady grove,' printed with the music in the appendix to this work.

posed on purpose for him; and in the preface the author celebrates Mr. Elford for his fine performance of them. He had a brother, also a singer, who by the interest of Dean Swift was preferred to a place in one of the cathedrals in Dublin.

\* Captain Henry Cook was made master of the children at the restoration. He was esteemed the best musician of his time in singing to the lute, till Pelham Humphries came up, after which he died with discontent. Ashmolean MS. art. Cook.

PIETRO

PIETRO REGGIO, a native of Genoa, was of the private music to Christina queen of Sweden, and was greatly celebrated for his performance on the lute \*. Upon the queen's resignation of the crown he came to England, and choosing Oxford for the place of his residence, in the year 1677 published there a little tract entitled ' A treatise to sing well any Song whatsoever.' He also set to music for a single voice, with a thorough-bass, those love-verses of Cowley called the *Mistress*.

After some years residence in Oxford, he removed to London, and died in the parish of St. Giles in the Fields, on the twenty-third day of July, 1685. The following inscription to his memory was remaining till about the year 1735, when the church was pulled down in order to be rebuilt.

PETRUS REGGIO  
CUJUS CORPUS EX ADVERSO JACET  
NATUS GENUÆ DIVINAM MUSICÆ  
SCIENTIAM A CLARISSIMIS IN SUA  
PATRIA ATQUE A DEO IN TOTO  
ORBE MAGISTRIS EXCULTAM  
AB IPSO ULTERIUS ORNATAM  
EX ITALIA ET COELO DICERES TRANSALPES  
IN HISPANIAM GERMANIAM  
SUECIAM ET GALLIAM  
DEINDE IN ANGLIAM TRANSTULIT  
POSTREMO AT COELESTES CHOROS  
SECUM EVEXIT  
DIE XXIII JULII MDCLXXXV.

MICHAEL WISE, a most sweet and elegant composer, was born in Wiltshire; was one of the first set of children of the royal chapel after the restoration: he became organist and master of the choristers in the cathedral church of Salisbury in 1668; and on the sixth of January, 1675, was appointed a gentleman of the chapel royal in the room of Raphael Courteville deceased. On the twenty-seventh of January, 1686, he was preferred to be almoner and master of the

\* Whitelock, when ambassador at Stockholm, heard him sing and accompany himself on the Theorbo, with great applause. Ashmolean MS.



choristers of St. Paul's. He was much favoured by Charles II. and being appointed to attend him in a progress which he once made, claimed, as the king's organist *pro tempore*, to play the organ at whatsoever church the king stopped at: it is said that at one church he presumed to begin his voluntary before the preacher had finished his sermon; a very unwarrantable and indecent exertion of his right, how well soever founded. It is possible that some such indiscrete behaviour as this might draw on him the king's displeasure; for upon his decease he was under a suspension, and at the coronation of James II. Edward Morton officiated in his room.

He composed several very fine anthems, namely, 'Awake up my glory,' 'Prepare ye the way of the Lord,' 'Awake, put on thy strength,' and some others. He also composed that well known two part song 'Old Chiron thus preached to his pupil Achilles,' and some Catches, printed in the Musical Companion, which are excellent in their kind. He was a man of great pleasantry, but ended his days unfortunately; for being with his wife at Salisbury in the month of August, 1687, some words arose between him and her, upon which he went out of the house in a passion, and, it being towards midnight, he was stopped by the watch, with whom he began a quarrel, in which he received a blow on the head with a bill, which fractured his skull and killed him.

The advantages were very great which music derived from the studies of these men: they improved and refined upon the old church-style, and formed a new one, which was at once both elegant and solemn; and from the many excellent compositions of the musicians of king Charles the Second's reign, now extant, it may be questioned whether the principles of harmony, or the science of practical composition were ever better understood than in his time; the composers for the church appearing to have been possessed of every degree of knowledge necessary to the perfection of the art. Other improvements, it is true, lay behind, but these regarded the philosophy of sound in general, and in the division of the science of physics are comprehended under the term *Phonics*.

The first, at least among modern philosophers, that have treated on the generation and propagation of sound, is Lord Verulam, who in his *Natural History*, Century II. has given a great variety of very curious experiments touching music in general, and in par-

particular touching the nullity and entity of sounds. II. The production, conservation, and dilation of sounds. III. The magnitude and exility and damps of sounds. IV. Of the loudness or softness of sounds, and their carriage at longer or shorter distance. V. Touching the communication of sounds, &c.

The Royal Society, which was instituted at London immediately after the restoration, for the improvement of natural knowledge, seems to have prosecuted this branch of it with no small degree of ardour, as appears by a great variety of papers on the subject of sound, its nature, properties, and affections, from time to time published in the Philosophical Transactions. Besides which there are extant a great variety of tracts on this subject, written by the members of that society, and published separately; some of the most distinguished of which are, A Philosophical Essay on Music, published in quarto, 1677, without the name of the author, but which it is certain was written by Sir Francis North, Lord Chief Justice of the Court of Common Pleas, and afterwards Lord Keeper of the Great Seal\*. A translation of *Des Cartes De Musica* by a person of honour, Henry Lord Brouncker, president of the Royal Society, with learned notes by the translator. An Introductory Essay to the Doctrine of Sound, containing some proposals for the improvement of Acousticks, by Narcissus, bishop of Ferns and Leighlin; and A Discourse on the natural Grounds and Principles of Harmony, by William Holder, D.D. London, octavo, 1694.

A short abstract from two of the discourses abovementioned will suffice to shew the nature and tendency of each. Of the others mention has already been made in the course of this work.

The general purport of the treatise written by Sir Francis North is as follows.

It begins with an enquiry into the cause of sounds: in order thereto the author states those phenomena of sound, which he thinks most considerable, as first, that it may be produced in the Toricellian vacuum. 2. That it causes motion in solid bodies. 3. That it is diminished by the interposition of solid bodies; and 4. If the bodies interposed are very thick, its passage is wholly obstructed. 5. That it seems to come to the ear in strait lines, when the object is so situated.

\* This is expressly asserted in the Life of the Lord Keeper North, written by his brother the Hon. Roger North, Esq. page 297.

ed that it cannot come in strait lines to the ear. 6. That when there is a wind, the sphere is enlarged on that part on which the wind blows, and diminished on the contrary part. 8. That it arrives not to the ear in an instant, but considerably slower than sight. 9. That it comes as quick against the wind as with it, though not so loud, nor so far.

Hence he raises the following hypothesis; he supposes the air we breathe in to be a mixture of divers minute bodies, of different sorts and sizes, though all of them are so small as to escape our senses: the grosser of them he makes elastical, and to be resisted by solid bodies, altogether impervious to them: the smaller parts he supposes to pass through solid bodies, though not with that ease; but that upon a sudden and violent start of them they shock the parts of solid bodies that stand in their way, and also the grosser parts of the air. Lastly, he supposes there may be another degree of most subtle ethereal parts, with which the interstices of these and all other bodies are replete; which find a free passage every where, and are capable of no compression, and consequently are the medium and cause of the immediate communication of sound.

Now of these three he esteems the middle sort to be the medium and cause of sound; and supposes that at any time when the grosser air is driven off any space, and leaves it to be possessed by these and other more subtle bodies, and returns by its elasticity to its former place, then are these parts extruded with violence, as from the centre of that space, and communicate their motion as far as the sound is heard: or that where any solid body is moved with a sudden and violent motion, these parts must be affected thereby; for as these parts are so much resisted by solid bodies as to shock them, so on the contrary they must needs be moved by a sudden starting of solid bodies.

So that, according to him, sound may be caused by the trembling of solid bodies, without the presence of gross air; and also by the restitution of gross air, when it has been divided by any sudden force; as by the end of a whip, having all the motion of a whip contracted in it, and by a sudden turn throwing off the air; or by accension, as in thunder and guns; or by any impression of force, carrying it where other air cannot so forcibly follow, as upon compressing of air in a bladder till it breaks, or in a potgun, a sudden crack will be caused.

Having

Having laid down this hypothesis, and left his reader to apply it to the beforementioned phenomena, he proceeds to discourse of music itself, and labours to shew how this action that causes sound is performed by the several instruments of music.

His definition of a tone is adapted to his hypothesis, and will be thought somewhat singular: 'A tone,' says he, 'is the repetition of cracks or pulses in equal spaces of time, so quick, that the interstices or intervals are not perceptible to sense.'

He observes that the compass of music extends from such tones, whose intervals are so great, that the several pulses are distinguishable by sense, to those whose interstices are so very small, that they are not commensurate with any other.

Speaking of the production of tones, and of the assistances to sound by instruments, he says that wherever a body stands upon a spring that vibrates in equal terms, such a body put in motion will produce a tone, which will be more grave or acute according to the velocity of the returns; and that therefore strings vibrating have a tone according to the bigness or tension of them; and bells that vibrate by cross ovals produce notes according to the bigness of them, or the thickness of their sides; and so do all other bodies, whose superficies being displaced by force, resort or come back by a spring that carries them beyond their first station. And here he observes that it is easy to comprehend how every pulse upon such vibrations causes sound; for that the gross air is thrown off by the violence of the motion, which continues some moment of time after the return of the vibrating body; whereupon some space must be left to that subtil matter, which upon the resort of the air starts as from a centre, which action being the same as that which our author supposes to be the cause of sound, is repeated upon every vibration.

But finding it more difficult to shew how tones are made by a pipe, where there are no visible vibrations, he considers the frame of a pipe, and the motion of the air in it, and thereby attempts to find the cause of the tone of a pipe, and the pulse that gives the sound. His doctrine on this head is delivered in these words: 'To shew how the pulses are caused, whereby the included air is put into this motion, it is necessary to observe the frame of a pipe, which chiefly consists in having a long slit, through which the air is blown in a thin film

against, or very near, a solid edge that is at some distance opposite to it, in such manner that the intermediate space is covered by the stream of air. This film of air on the one side is exposed to the outward air, and on the inside is defended from it by the sides of the pipe, within which the air inclosed in the pipe stagnates, whilst the outward air is by the blast put into a vortical motion.

The vortical motion or eddy on the outside is so strong, that there not being a balance to that force on the inside, the film of air gives way, and the eddy bears into the pipe, but is immediately overcome by the blast, which prevails until the eddy overcomes it again; and so there is a crossing of streams by turns and pulses, which causes the voice of the pipe, the gross air of one stream being thrown off by the interposition of the other.

These vicissitudes or terms will answer the tone of the pipe according to the gage of its cavity: for the spring of the included air helps toward the restitution of the blast and eddy in their turns, which causes those turns to comply with the tone of the pipe; and therefore the same blast will cause several tones, if the gage or measure of the included air be changed by apertures in the side of the pipe.

But there must be some proportion between the mouth, so I call that part of the pipe where the voice is, and the gage of the pipe; for though the pulses will be brought to comply with the tone of the pipe in any reasonable degree, yet when there is great disparity it will not do so; as if the pipe be too long for the proportion of the diameter, the pulses at the mouth cannot be brought to so slow terms as to answer the vibrations of the included air; therefore the pipe will not speak unless it can break into some higher note. If the filmy stream of air be too thick, the pipe will not speak, because the eddy cannot break through; if the opposite edge be too remote, the stream cannot entirely cover the aperture, for it mixes with the outward air, and is more confused the farther it is from the vent or passage, whereby some outward air may have communication to make an opposite eddy on the inside of the stream. For the same reason, if there be the least aperture in the region of the mouth of the pipe, it will not speak at all.

Hence it is that the voice of organ pipes is so tender and nice:

but

‘ but shrill whistles depend not upon this ground ; for they are made  
 ‘ in any small cavity, where the blast is so applied that the erumpent  
 ‘ air must cross it, whether the stream be thick or thin. Therefore  
 ‘ the bore of a key, a piece of nut-shell, or any other cavity will  
 ‘ make a whistle, whose tone will be according to the quantity of  
 ‘ the included air ; for the less that is, the harder it is to be compressed,  
 ‘ and the quicker and stronger it must break forth.

‘ Another kind of whistle is, when a hollow body with a small cavity is perforated by opposite holes, a blast either way will cause a tone, which seems to be made in this manner.

‘ The air that is violently drawn or thrust through these holes, is  
 ‘ strained at the passage by the swiftness of the motion, and within  
 ‘ the cavity is somewhat enlarged, and consequently its force is directed,  
 ‘ and it presses beyond the compass of the opposite aperture,  
 ‘ whereupon it bears of all sides into the cavity ; hereby the air within  
 ‘ the cavity is compressed until it breaks forth by crossing the  
 ‘ stream, which being done by vicissitudes, causes a tone : this kind  
 ‘ of action, as I imagine, is performed when men whistle with their  
 ‘ lips.

‘ In some pipes the pulses are caused by springs, as the Regal stop  
 ‘ of an organ, which is commonly tuned by shortning the spring,  
 ‘ whereby it becomes stronger, but the note will be changed by the  
 ‘ alteration of the cavity ; and therefore to make them steady, some  
 ‘ that stand upon very weak springs have pavilions set to them.

‘ A rustic instance may be given of the compliance of a spring, in  
 ‘ taking such vibrations as are proportionable to the cavity ; it is a  
 ‘ Jews-harp, or Jews-trump, the tongue whereof has natural vibrations  
 ‘ according to the strength and length of the spring, and so is  
 ‘ fitted to one particular tone : but countrymen framing their breath  
 ‘ and their mouth to several notes, make a shift to express a tune by it.

‘ In a shawm or hautboy the quill at the mouth is a kind of spring,  
 ‘ but so weak and indifferent, that it complies with any measure,  
 ‘ and therefore the tone will be according to the apertures of the pipe.

‘ The fluttering and jarring of discording sounds, which I did before observe, is so regular, and the sounds take their turns with equal interstices, which makes the joining of them produce a harsher sound than either had before ; whereby organ-makers imitate the

• *Sig. Orig.* but Quere if not pressure?

\* hautboy or trumpet without any spring or quill, by joining discording pipes \*.

\* In a Sacbut the lips of a man do the same office as a quill does  
 \* in a Shaume or hautboy ; when the included air is lengthened, the  
 \* tone varies ; nevertheless they can produce several notes that are in  
 \* chord to the tone of the instrument, by strengthening the 'blast  
 \* without lengthening the cavity : and in a trumpet, which is the  
 \* same kind of instrument, only not capable of being lengthened,  
 \* they can sound a whole tune, which is by the artificial ordering the  
 \* blast at the mouth, whereby the sound breaks into such notes as are  
 \* to be used.'

Having thus shewn how tones are produced by instruments of music, the author proceeds to take notice of other assistances which instruments give to sound, in these words :

\* In violins and harpsichords the tones are made wholly by the vibrating strings, but the frame of the instrument adds much to the sound ; for such strings vibrating upon a flat rough board, would yield but a faint and pitiful sound.

\* The help that instruments give to the sound, is by reason that their sides tremble and comply with any sound, and strike the air in the same measure that the vibrations of the musick are, and so considerably increase the sound.

\* This trembling is chiefly occasioned by the continuity of the sides of the instrument with the vibrating string ; therefore if the bridge of a violin be loaded with lead, the sound will be damp ; and if there be not a stick called the sound-post to promote the continuity between the back and belly of the instrument, the sound will not be brisk and sprightly.

\* Such a continuity to the nerve of hearing will cause a sense of sound to a man that hath stopped his ears, if he will hold a stick that touches the sounding instrument between his teeth †.

\* In this sentiment the author is mistaken : discordant pipes are made use of by the organ-makers to imitate the kettle-drum ; and the best for this purpose are F # ; and GAMUT, but the hautboy and trumpet are imitable only by reed pipes of the same form as those instruments respectively, that is to say, having the greater end spreading with a curve like a bell, in a greater or less degree.

† Thomas Mace, a writer of whom there will shortly be occasion to speak, and a lutenist, having almost lost his hearing, invented a double lute, which he contrived to make the loudest instrument of the lute kind he had ever heard ; nevertheless he was not able to hear all that he played on it, except by means of such a contrivance as is above suggested. In short, as he relates, he heard by the help of his teeth, which when he played he was want

\* The sound of itself, without such continuity, would occasion some trembling; but this is not considerable in respect of the other, though it be all the assistance that the structure of a chamber can give to musick, except what is by way of echo.

\* This tremble of the instruments changes with every new sound; the spring of the sides of the instrument standing indifferent to take any measure, receives a new impression; but a vibrating string can take no measure but according to its tension.

\* Therefore instruments that have nothing to stop the sounding strings, make an intolerable jangle to one that stands near, as bells to one that is in the steeple, and hears the continuing sound of dissonant tones; such is the Dulcimer: but the harpsichord, that hath rags upon the jacks, by which the vibration of the string is staid, gives no disturbance by the sonorousness of the instrument, for that continues not the sound after the vibrations determined, and another tone struck, but changes and complies with the new sound.'

Next he treats of the varying and breaking of tones into other tones, both in strings and in pipes. In his discourse on this part of music there occur divers pertinent observations concerning the motions of pendulums, the nature of the trumpet marine, and of the true trumpet, and of the sacbut. And having shewn that sound causes a motion, not only of solid bodies, but of the grosser parts of the air, within the sphere of it, he considers that if the air which is moved by being inclosed, stands upon such a degree of resistance to compression, that it hath a spring vibrating in the same measure with the sound that puts it into motion, there will be the same effect as when two strings are tuned in unison; that is, the motion will be so augmented by succeeding regular pulses, that the inclosed air may be brought to ring, and produce a tone. And here he takes notice of the advice of Vitruvius in his Architecture, importing that in the structure of a theatre there should be vases or hollow pots of several sizes, to answer all the notes of music, placed upon the stage, in such a manner that the voice of them which sing upon the stage may be augmented by the ringing of them; Vitruvius mentioning divers ancient theatres where such were, in some of brass, in some of earth.

went to lay close to the edge of the instrument, where the lace is fixed, and thereby derived, as he expresses it, with thankfulness to God, one of the principal refreshments and contentments that he enjoyed in this world. Musick's Monument, page 203.

After



After this he proceeds to consider the nature of the keys in music, and of a single tune, which he says consists in the succeeding notes having a due relation to the preceding, and carrying their proper emphasis by length, loudness, and repetition, with variety that may be agreeable to the hearer. Next he treats of Schisms, and the scale of music, shewing that the latter is not set out by any determinate quantities of whole notes or half notes, though the degrees are commonly so called; but that the degrees of the musical scale are fixed by the ear in these places, where the pulses of the tones are coincident, without any regard to the quantity: and here he endeavours, by a division of the monochord, corresponding as it seems very nearly with that of Lord Brouncker, in his translation of Des Cartes, to shew how all notes come into the scale by their relation and dignity; whence he thinks it is obvious why, for easiness of instruction and convenience, the scale of degrees of music is made as musicians now exhibit it.

He next proceeds to the consideration of music consisting of several parts, which, as he expresses it, is made up of harmony, formality, and conformity.

Lastly, he speaks of time, or the measure of music; the due observation whereof he says is grateful, for the reasons given by him for the formality of a single tune, because the subsequent strokes are measured by the memory of the former; and if they comprehend them, or are comprehended by them, it is alike pleasant, for that the mind cannot chuse but compare the one with the other, and observe when the strokes are coincident with the memory of the former. Wherefore he says it is that the less the intervals are, the more grateful the measure; because it is easily and exactly represented by the memory; whereas a long space of time, that cannot be comprehended in one thought, is not retained in the memory in its exact measure, nor can abide the comparison, the time past being always shortened by so much as it is removed from the time present.

He concludes his discourse with two observations, first, that it plainly appears how music comes to be so copious, for, considering the species of keys, the number of them, the variety of chords, the allowable mixing of discords, and the diversity of measure, it is not to be wondered at, that it should, like language, afford every age and nation, nay, every person, particular styles and modes. Secondly, it appears

appears that tones or modes of music in ancient time could not be of other kinds than they are now, since there can be no other in nature; wherefore the great effects it then had, if truly related, must be imputed to the rarity of it, and the barbarity of the people, who are not transported with any thing after it becomes common to them.

A farther account of this scarce and curious tract is given in that singular book *The Life of the Lord Keeper Guilford*, written by the honourable Roger North\*, a brother of his lordship, which, as it contains a summary of the doctrines laid down in the Philosophical

\* This person wrote also the lives of his two brothers, the honourable Sir Dudley North, Knight, commissioner of the customs, and afterwards of the treasury to Charles II. and the hon. and rev. Dr. John North, master of Trinity college in Cambridge; as also an *Examen or Enquiry into the Credit and Veracity of the compleat History of England*, compiled by Bishop Kennet, 4to. 1740. *The Life of the Lord Keeper* is a curious book, as it contains the history of Westminster hall, with a great variety of entertaining particulars of the most eminent practitioners from the year 1650 to 1680; but the stile of it, like that of the author's other writings, is exceedingly quaint and affected. Nor are his opinions of men and things, particularly of law and justice, less singular, as will presently be shewn.

Sir Dndley North was a Turkey merchant, and, being one of the English factory at Constantinople, had the management of a great number of law-suits; how he managed them, and what were the sentiments of his brother touching his conduct, and in particular of the obligation of an oath, the following passage will shew.

Another scheme of our merchants law conduct was touching proofs. 'The Turkish law rigidly holds every person to prove all the facts of his case by two Turkish witnesses, which makes the dealing, with a view of a dispute, extremely difficult; for which reason the merchants usually take writing; but that hath its infirmity also, for the witnesses are required to prove not only the writing, which with us is enough, but they must prove every fact contained in it to be true, or else the evidence is insufficient. It fell out sometimes that when he had a righteous cause, the adversary was knavish, and would not own the fact, and he had not regular and true witnesses to prove it; he made no scruple in such case to use false ones; and certain Turks that had belonged to the factory, and knew the integrity of their dealings. would little scruple to attest facts to which they were not privy, and were paid for it. I have heard the merchant say he had known that at trials Turks standing by unconcerned, have slept forwards to help a dead list (as they tell of a famous witnessing attorney, who used to say at his trial, Doth it flick? give me the book) as these expect to be paid, and the merchants fail not to send them the premio, else they may cause great inconveniences. Nay, a merchant there will directly hire a Turk to swear the fact, of which he knows nothing, which the Turk doth out of faith he hath in the merchant's veracity; and the merchant is very safe in it, for without two Turks to testify, he cannot be accused of subornation. This is not as here accounted a villainous subornation, but an ease under an oppression, and a lawful means of coming into a just right. The Christian oath is not in the case, so there is no profanation; and (upon the whole) the morality of the action seems to depend on the pure justice and right, and not upon the regularity (in a Christian sense) of the means. The Turks in their country are obliged, as we are here, by the rules of common justice. But it is to be supposed that being here, they would not regard our forms, but would get their right if they might by infringing them all. So we in that country are obliged in common honesty to observe even their law of right and equity, but have no reason to regard their forms; and the compassing a right by any means contrary to them all, is not unreasonable. But to apprehend these diversities one must have a strong power of thought, to abstract the

Essay of Music, as also some particulars relating to his lordship's musical studies, is here inserted in the words of the author.

' Now to illustrate his lordship's inclination to ingenious arts and sciences, I have two subjects to enlarge upon. 1. Musick. 2. Picture. As for his musick, I have already mentioned his exquisite hand upon the Lyra and Bass-Viol, and the use he made of it to relieve his solitude in his chamber. He had a desire to use also the Theorbo and violin. He scarce attempted the former, but supplied the use of it by the touch of his Lyra Viol upon his knee, and so gained a solitary consort with his voice \*. He attempted the violin, being ambitious of the prime part in consort, but soon found that he began such a difficult art too late; and his profit also said nay to it, for he had not time for that kind of practice. It was great pity he had not naturally a better voice, for he delighted in nothing more than in the exercise of that he had, which had small virtue but in the tuneableness and skill. He sang any thing at first sight, as one that reads in a new book, which many, even singing-masters, cannot do. He was a great proller of songs, especially duets, for in them his brother could accompany him; and the Italian songs to a thorough-bass were choice purchases, and if he liked them, he commonly wrote them out with his own hand, And I can affirm that he transcribed a book of Italian songs into a volume of the largest quarto, and thicker than a Common Prayer book. And this was done about the time he had received the Great Seal; for, if he would discharge his mind of anxieties, he often took the book of songs, and wrote one or two of them out. And as he went along he observed well the composition and elegancies, as if he not only wrote, but heard them, which was great pleasure to him.

\* His lordship had not been long master of the viol, and a sure consortier, but he turn'd composer, and from raw beginnings advanced

the prejudices of our domestic education, and plant ourselves in a way of negotiating in heathen remote countries.

' Our merchant found by experience that in a direct fact a false witness was a surer card than a true one; for if the judge has a mind to baffle a testimony, an harmless honest witness, that doth not know his play, cannot so well stand his many captious questions as a false witness used to the trade will do, for he hath been exercised, and is prepared for such handling, and can clear himself when the other will be confounded; therefore if there be true witness, circumstances may be such as shall make the false ones more eligible.' Life of the Hon. Sir Dudley North, page 46.

\* The nature of the Lyra-Viol, and the practice of the Viol Lyra way are fully explained in the account herein after given of John Playford.

so far as to complete divers concertos of two and three parts, which at his grandfather's house were perform'd with masters in company, and that was no small joy and encouragement to him. But it was not to be expected he should surmount the style and mode of the great musick-master Mr. Jenkins, then in use where he came. And, after his capacity reach'd higher, he had no time to be so diverted. Yet while he was Chief Justice, he took a fancy to set to musick, in three parts, a Canzon of Guarini, beginning thus, "Cor mio del," &c. In that he aimed to compass what he thought a great perfection in consort-musick, ordering the parts so that every one shall carry the same air, and however leading or following, the melody in each part is nearly the same, which is in composing no easy task.

Not many years before his lordship was preferred to the Great Seal, he fell upon a pleasing speculation of the real mechanism whereby sounds are distinguished into harmony and discord, or disposed to please or displease our sense of hearing. Every one is sensible of those effects, but scarce any know why, or by what means they are produced. He found that tones and accords might be anatomised, and by apt schemes be presented to the eye as well as the ear, and so musick be demonstrated in effigie. After he had digested his notions, and continued his schemes, he drew up a short tract, which he entitled A philosophical Essay of Musick, not with the form and exactness of a solemn writer, but as the sense of a man of business, who minds the kernel and not the shell. This was printed by Mr. Martin, printer to the Royal Society in 1677. The piece sold well, and in a few years it was out of print, and ever since is scarce to be met with but in private hands. If I may give a short account of his lordship's notion, it is but this: All musical sounds consist of tones, for irregular noises are foreign to the subject. Every tone consists of distinct pulses or strokes in equal time, which being indistinguishably swift, seem continual. Swifter pulses are accordingly, in sound, sharper, and the slower, flatter. When diverse run together, if the pulses are timed in certain proportions to each other, which produce coincidences at regular and constant periods, those may be harmonious, else discord. And in the practice of musick, the stated accords fall in these proportions of pulsation, viz.  $\frac{2}{1}$ ,  $\frac{3}{1}$ ,  $\frac{4}{1}$ ,  $\frac{5}{1}$ ,  $\frac{6}{1}$ . Hence flow the common

\* mon denominations of 8th, 5th, 4th, 3d, 2d; and these are produced upon a monochord by abscission of these parts  $\frac{1}{2}$ ,  $\frac{1}{3}$ ,  $\frac{1}{4}$ ,  $\frac{1}{5}$ ,  $\frac{1}{8}$ . Of all which the fuller demonstration is a task beyond what is here intended.

\* But to accomplish an ocular representation of these pulses, his lordship made a foundation upon paper by a perpetual order of parallel lines, and those were to signify the flux of time equably. And when a pulse happened, it was marked by a point upon one of those lines, and if continued so as to sound a base tone, it was marked upon every eighth line; and that might be termed the Base. And then an upper part, which pulsed as  $\frac{1}{2}$ , or octave, was marked, beginning with the first of the base, upon every fourth line, which is twice as swift: and so all the other harmonious proportions, which shewed their coincidences, as well with the base as with one another. And there was also shewed a beautiful and uniform aspect in the composition of these accords when drawn together. This as to Times. The ordinary collation of sounds is commonly made by numbers, which, not referred to a real cause or foundation in nature, may be just, but withal very obscure, and imparting of no knowledge. Witness the mathematicians musical proportion. His lordship did not decline numbers, but derived them from plain truths. He found 360 the aptest for those subdivisions that music required, and, applying that to an open string or monochord, each musical tone, found by abscission of a part of the string, is expressible by those numbers so reduced in proportion. As  $\frac{1}{2}$  of the string pinched off is as  $\frac{1}{2}$ , or 180, an octave; and  $\frac{1}{3}$  as  $\frac{1}{3}$  240; and so of the rest down to the tone or second, which cuts off  $\frac{1}{4}$ , and the semitone a  $\frac{1}{8}$ , &c. \* Life of Lord Keeper Guilford, page 296.

\* The author of this book was himself well acquainted with the principles of music, and entertained some doubts on the division of the monochord, of which he could find no solution in the method of division proposed by his brother in the essay above cited. Among the papers of Dr. Pepusch was found the following quære in his own hand-writing, as also the answer to it in the hand-writing of the Doctor.

Quære. The sound arising by the abscission of  $\frac{1}{4}$ th is a tone, and more remote from perfection of consonance than that of  $\frac{1}{3}$ th; Why then is the former accepted in music, and not the latter, which is abhorred? Dic et eris Apollo.

Answer. Considering only the numbers, it is true that  $\frac{1}{4}$  is nearer to concordance than  $\frac{1}{3}$ , but as they are both discords,  $\frac{1}{4}$  is allowed, having a natural and immediate relation to the concords, which  $\frac{1}{3}$  having not, is absolutely rejected. For the same reason, all relations compounded of the numbers 2, 3, 5, are musical, all others  $\frac{1}{6}$ ,  $\frac{1}{10}$ ,  $\frac{1}{12}$ , &c. are contrary to it.

The

The discourse of Dr. Marth is of a different kind, and treats altogether of the philosophy of sound, without intermeddling with either the theory or practice of music. Of the author mention has been made in a preceding page. From the account given of him by Wood it appears that he was well skilled in the practical part of music; and that while he was a fellow of Exeter college, and principal of Alban-hall, he had a weekly meeting or concert of instrumental, and sometimes vocal music at his lodgings: and to the account of his subsequent preferments given by Wood, may be added, that from the archiepiscopal see of Cashell he was translated to that of Dublin, and from thence to that of Armagh, and that he died in 1713.

In his discourse on Acousticks the Doctor treats very largely on Vision, and the improvement thereof by means of glasses and tubes of various kinds, and from the principles laid down in the preceding part of his discourse, he concludes that considerable improvements may also be made in Acousticks, which improvements he distributes into two classes, viz, improvements of hearing as to its object, which is sound, and the improvements of the organ of hearing, and the medium through which sound is propagated. Under these two several heads he treats at large of the imitation of the voices of sundry animals, as quails and cats; and of those sounds which are produced by the collision of solid bodies; of the speaking-trumpet, and of reflected audition by echoes, which he says is capable of great improvement, one whereof he thus describes.

‘ As Speculas may be so placed, that reflecting one upon or into the other, either directly or obliquely, one object shall appear as many: after the same manner echoing bodies may be so contrived and placed, as that reflecting the sound from one to another, either directly and mutually, or obliquely and by succession, out of one sound shall many echoes be begotten, which in the first case will be altogether, and somewhat involved and swallowed up by each other, and thereby confused, as a face in a looking-glass obverted; in the other they will be separate, distinct, and succeeding one another, as most multiple echoes do.

‘ Moreover a multiple echo may be made by so placing the echoing bodies at unequal distances, that they reflect all one way, and not one on the other, by which means a manifold successive sound will be heard, not without astonishment; one clap of the

‘ hand like many ; one Hah ! like laughter ; one single word like many  
 ‘ of the same tone and accent, and one viol like many of the same  
 ‘ kind, imitating each other.

‘ Furthermore, as Speculas may be so ordered, that by reflection  
 ‘ they will make one single object appear many ; as one single man  
 ‘ to seem many men differing in shape and complexion, or a com-  
 ‘ pany of men ; so may echoing bodies also be ordered, that from  
 ‘ any one sound given they shall produce as many echoes, different  
 ‘ both as to their tone and intension ; the grounds whereof have  
 ‘ elsewhere been laid down in a treatise concerning the sympathy of  
 ‘ lute-strings.

‘ By this means a musical room might be so contrived, that not  
 ‘ only one instrument play’d in it shall seem as many of the same sort  
 ‘ and size, but even a concert of somewhat different ones, only by  
 ‘ placing certain echoing bodies, so as that any note played shall be  
 ‘ return’d by them in third, fifth, and eighth.’

There is very little doubt but that the writings of Mercennus and Kircher, and probably the various discoveries of Lord Bacon, and the hints suggested by him in his *Natural History*, gave this direction to the studies of philosophical men of this time. It seems that the Academy Del Cimento had for some time been making experiments on the philosophy of sound, many of which are referred to in the *Transactions of the Royal Society* : The result of these appears with great advantage in a very learned treatise written by Padre Daniello Bartoli, of the Society of Jesus, printed at Rome in the year 1679, entitled ‘ *Del Suono de’ Tremori Armonici e dell’ udito.*’ The pursuits of the Royal Society of London were directed to the same object : in the *Philosophical Transactions* are sundry papers on the nature and properties of sound, and others expressly on the subject of music, among which is one entitled ‘ *The Theory of music reduced ‘ to arithmetical and geometrical proportions, by Thomas Salmon.*’

This paper seems to contain in substance that proposal to perform music in perfect and mathematical proportions, of which mention has been made in the preceding account of this person, and refers to a musical experiment said to have been made before the society, for the purpose, as it seems, of trying the truth of his proportions. The nature of this experiment will best appear from the author’s own words, which are these :

‘ To

\* To prove the foregoing propositions, two viols were mathematically set out, with a particular fret for each string, that every stop might be in a perfect exactness: upon these a sonata was perform'd by Mr. Frederick and Mr. Christian Stefkins; whereby it appeared that the theory was certain, since all the stops were owned by them to be perfect. And that they might be proved agreeable to what the best ear and the best hand perform in modern practice, the famous Italian, Signor Gasparini\*, plaid another sonata upon the violin in consort with them, wherein the most compleat harmony was heard.'

The result of this experiment was a conviction, at least of the author, that the harmony resulting from his division was the most complete that had ever been heard, and that by it the true theory of music was demonstrated, and the practice of it brought to the greatest perfection. Vide Philosoph. Trans. No. 302, page 2072. Jones's Abridgm. vol. IV. part II. page 469.

JOHN ABELL, one of the chapel in the reign of king Charles II. was celebrated for a fine counter-tenor voice, and for his skill on the lute. The king admired his singing, and had formed a resolution to send him, together with the sub-dean of his chapel, Mr. Gosling, to the Carnival at Venice, in order to shew the Italians what good voices were produced in England; but the latter signifying an unwillingness to go, the king desisted from his purpose. He continued in the chapel till the time of the revolution, when he was discharged as being a papist. Upon this he went abroad, and distinguished himself by singing in public in Holland, at Hamburg, and other places, where acquiring considerable sums of money, he lived profusely, and affected the expence of a man of quality, moving about in an equipage of his own, though at intervals he was so reduced as to be obliged to travel with his lute slung at his back, through whole provinces; in rambling he got as far as Poland, and upon his arrival at Warsaw, the king having notice of it, sent for him to his court; Abell made some slight excuse to evade going, but upon being told that he had every thing to fear from the king's resentment, he made an apology, and

\* FRANCESCO GASPARINI, of whom an account is given in page 320 of this volume. The two persons of the name of Stefkins were of the king's band in 1694, as appears by Chamberlayne's present State of England, published in that year, and were the sons of Theodor Stefkins, a very fine performer on the lute, celebrated by Salmon in his Essay to the Advancement of Music.



received a command to attend the king next day. Upon his arrival at the palace he was seated in a chair in the middle of a spacious hall, and immediately drawn up to a great height; presently the king with his attendants appeared in a gallery opposite to him, and at the same instant a number of wild bears were turned in; the king bad him then chuse whether he would sing, or be let down among the bears: Abell chose the former, and declared afterwards that he never sung so well in his life. This fact is alluded to in a letter from Pomigny de Auvergné to Mr. Abell of London, singing-master, among the letters from the dead to the living in the works of Mr. Thomas Brown, vol. II. page 189\*.

Mattheson in his *Vollkommenen Capellmeister* takes notice of Abell, and says that he sung in Holland, and at Hamburg, with great applause. He adds that he was possessed of some secrets, by which he preserved the natural tone of his voice to an extreme old age.

About the latter end of queen Ann's reign Abell was at Cambridge with his lute, but he met there with poor encouragement. How long he lived afterwards is not known, but the account of his death was communicated to the gentleman who furnished many of the above particulars by one, who, having known him in his prosperity, assisted him in his old age, and was at the expence of his funeral.

After having rambled abroad for many years, it seems that Abell returned to England, for in 1701 he published at London a Collection of Songs in several languages, with a dedication to king William, wherein he expresses a grateful sense of his majesty's favours abroad, and more especially of his great clemency in permitting his return to his native country. In this collection is a song of Prior, 'Reading ends in melancholy,' published among his posthumous works, and there said to have been set by Mr. Abell. Mention is made in the Catalogue of Estienne Roger of Amsterdam, of a work of Abell, entitled '*Les Aïrs d'Abell pour le Concert du Duode*;' and in the Pills to purge Melancholy, vol. IV. are two songs, set by Abell to very elegant tunes.

\* In this letter are many intimations that Abell was a man of intrigue; there are in it also allusions to some facts not particularly mentioned, as that the king of France presented him with a valuable diamond for singing before him, which was stole from him by an Irishman; and that he received a sum of money from the Elector of Bavaria for some particular purpose, and went off with it; and in Abell's answer he is made to confess the fact, by his apology that it was but spoiling the Egyptians. In another letter of the same person from Henry Purcell to Dr. Blow, Abell is celebrated as a fine singer. Brown's Works, vol. II. page 297.

## C H A P. IV.

**J**OHNS BIRCHENSHA was probably a native of Ireland; at least it is certain that he resided at Dublin in the family of the Earl of Kildare, till the rebellion in the year 1641 drove him from thence hither: he was remarkable for being a very genteel man in his person and behaviour: he lived in London many years after the restoration, and taught the viol. Shadwell, in his Comedy of the Humourists, act III. puts this speech into the mouth of a brisk fantastical coxcomb, 'That's an excellent Corant; really I must confess that Grabu is a pretty hopeful man; but Birkenshaw is a rare fellow, give him his due; for he can teach men to compose that are deaf, dumb, and blind.'

*[walks about combing his peruke \*.]*

The last sentence of the above speech has an allusion to a proposal of his, hereunder mentioned, for printing by subscription a work entitled *Syntagma Musicæ*. He published in 1664, *Templum Musicum*, or the Musical Synopsis of Johannes Henricus Alstedius †; and a small tract in one sheet, entitled *Rules and Directions for composing in Parts*.

In the *Philosophical Transactions* for the year 1672, page 5153, is the following pompous advertisement respecting a book which

\* Combing the peruke at the time when men of fashion wore large wigs, was even at public places an act of gallantry. The combs for this purpose were of a very large size, of ivory or tortoise shell curiously chased and ornamented, and were carried in the pocket as constantly as the snuff-box: At court, on the mall, and in the boxes, gentlemen conversed and combed their perukes. There is now in being a fine picture by the elder Laroon, of John duke of Marlborough at his levee, in which his grace is represented dressed in a scarlet suit, with large white satin cuffs, and a very long white peruke, which he combs while his valet, who stands behind him, adjusts the curls after the comb has passed through them.

† ALSTEDIUS was a German divine of the reformed religion, and one of the most luminous writers of the last century. He was for many years professor of theology and philosophy at Herborn in the county of Nassau, and after that at Alba-Julia in Transylvania; and was one of the divines that assisted at the synod of Dort. He laboured for the greatest part of his life to reduce the several branches of science into systematical order, in which, according to the opinion of most men, he succeeded well. Nevertheless it must be said of the *Templum Musicum* that it is so formal as to resemble a logical more than a musical treatise. Of the many works which he was the author of, his *Encyclopædia* and his *Thesaurus Chronologicus* are deemed the most valuable. He was a *Milenario*, and published in 1627 a treatise *De Mille Annis*, wherein he taught that the faithful shall reign with Jesus Christ upon earth a thousand years, at the end whereof would be the general resurrection and last judgment; and he asserted that this reign would commence in the year 1694. He died at Alba-Julia in the year 1638, being fifty years of age.

Bir-

Birchensha was about to publish. ' There is a book preparing for the press entitled *Syntagma Musica*, in which the eminent author, John Birchensha, Esq; treats of music philosophically, mathematically, and practically. And because the charge of bringing this book to the press will be very great, especially the several cuts therein, with their printing off, amounting by computation to more than 500*l*. besides other great expenses for the impression of the said book, divers persons, for the encouragement of the said author have advanced several sums of money, who for every 20*s*. so advanced are to receive one of the said books fairly bound up; the author engaging himself under his hand and seal to deliver to each of the subscribers and advancers of so much money, one of the said books, at or before the 24th March, 1674. In which excellent work there will be

' 1*st*. A discovery of the reasons and causes of musical sounds and harmony. A complete scale of music never before perfected. The proportions of all consonant and dissonant sounds useful in music, demonstrated by entire numbers, which the author says hath not been done by any. The different opinions of musical authors reconciled. Of sounds generated and diffused in their medium. Of their difference to the organ of hearing; together with their reception there, and wonderful effects. Of the matter, form, quantity, and quality of musical bodies or sounds: That musical sounds are originally in the radix or unison; and of their fluxion out of it. Of the general and special kinds, differences, properties, and accidents of sounds. Of the truth and falsehood of sounds.

' 2. Of the mathematical principles of music. Of the whole and parts of the scale of music: Of sounds equal and unequal. Of the numeration, addition, subtraction, multiplication, and division of musical sounds. Of musical proportions and their various species. What a musical body or sound mathematically considered, viz. as numerable, is. Of musical medieties, scilicet, arithmetical, geometrical, and harmonical; together with eight other musical medieties, of which no mention is made by any musical author. Of the radices of musical numbers; and that by their powers all those numbers, and no other, which demonstrate the proportions of sounds do arise. Of music diatonic, chromatic, and enharmonic. Of the principles of a musical magnitude: What and how manifold they

' they are ; how they are conjoin'd. Of the contact, section, congruity, and adscription of a musical body. Of the commensurability thereof. In what respect a musical sound may be said to be infinite; and how to bound that infinity.

' 3. Of musical systems, characters, voice or key. Of the transposition of keys. Of the mutations of musical voice. Of musical pauses and periods. Of the denomination of notes. Of the moods and intervals. Of pure and florid counterpoint. Of figurate music. Of fugues, canons, double descant, syncope, of the mensuration of sounds called time; the reason thereof. Of choral music both Roman and English. Of the rythmical part of music. Of solmization, and the reason thereof.

' 4. The abstruse and difficult terms of this science are explained. The unnecessary and mystical subtleties into which the causes both of the theory and practice of music were reduced, to the great obscuring this art, are omitted: the principles of philosophy, mathematicks, grammar, rhetoric, and poetry are applied to musical sounds, and illustrated by them; the generation of such sounds is discoursed of, and particularly demonstrated.

' 5. An easy way is by this author invented for making airy tunes of all sorts by a certain rule, which most men think impossible to be done; and the composing of two, three, four, five, six, and seven parts, which by the learner may be performed in a few months, viz. in two months he may exquisitely, and with all the elegancies of music, compose two parts; in three months three parts, and so forward, as he affirms many persons of honour and worth have often experienced, which otherwise cannot be done in so many years.

' 6. Whatsoever is grounded-upon the several hypotheses and postulata in this book, is clearly demonstrated by tables, diagrams, systems, &c.

This book was either never published, or is become very scarce; for after a very careful search, and much enquiry, a copy of it has not been found.

Birchenha was also the publisher of that book written by Thomas Salmon, which gave rise to the controversy between the author and Matthew Lock, of which an account has already been given. The preface to it is subscribed John Birchenha.



EFFIGIES THO: MACE TRIN.

COL. CANTABR. CLERICI

ÆTAT. S. Æ. LXIII.

THOMAS MACE, a practitioner on the lute, one of the clerks of Trinity college, Cambridge, stands distinguished among the writers on music by a work entitled 'Musick's Monument, or a Remembrancer of the best practical Musick both divine and civil, that has ever been known to have been in the World,' folio, 1676.

This person was born in the year 1613: Under whom he was educated, or by what means he became possessed of so much skill in the science of music, as to be able to furnish out matter for a folio-volume, he has no where informed us: nevertheless his book contains

tains so many particulars respecting himself, and so many traits of an original and singular character, that a very good judgment may be formed both of his temper and ability. With regard to the first, he appears to have been an enthusiastic lover of his art; of a very devout and serious turn of mind, and chearful and good-humoured under the infirmities of age, and the pressure of misfortunes. As to the latter, his knowledge of music seems to have been confined to the practice of his own instrument, and so much of the principles of the science, as enabled him to compose for it; but for his style in writing he certainly never had his fellow.

As to the book itself, a singular vein of humour runs through it, which is far from being disgusting, as it exhibits a lively portraiture of a good-natured, gossiping old man, and this may serve as an apology for giving his sentiments in many instances in his own phrase.

The four first chapters of his first book are an eulogium on psalmody and parochial music; the fifth contains a recommendation of the organ for that purpose; and the sixth, together with its title, is as follows:

“How to procure an organist.

“The certain way I will propose shall be this, viz. first I will suppose you have a parish clark, and such an one as is able to set and lead a psalm, although it be never so indifferently.

“Now this being granted, I may say that I will, or any musick master will, or many more inferiours, as virginal players, or many organ makers, or the like; I say any of those will teach such a parish clark how to pulse or strike most of our common psalm-tunes, usually sung in our churches, for a trifle, viz. 20, 30, or 40 shillings, and so well that he need never bestow more cost to perform that duty sufficiently during his life.

“This I believe no judicious person in the art will doubt of. And then, when this clark is thus well accomplished, he will be so doated upon by all the pretty ingenuous children and young men in the parish, that scarcely any of them but will be begging now and then a shilling or two of their parents to give the clark, that he may teach them to pulse a psalm-tune; the which any such child or youth will be able to do in a week or fortnight's time very well.

“And

' And then again, each youth will be as ambitious to pulse that psalm-tune in publick to the congregation, and no doubt but shall do it sufficiently well.

' And thus by little and little the parish in a short time will swarm or abound with organists, and sufficient enough for that service.

' For you must know, and I intreate you to believe me, that seriously it is one of the most easie pieces of performances in all instrumental musick, to pulse one of our psalm-tunes truly and well after a very little shewing upon an organ.

' The clark likewise will quickly get in his money by this means.

' And I suppose no parent will grutch it him, but rather rejoyce in it.

' Thus may you perceive how very easily and certainly these two great difficulties may be overcome, and with nothing so much as a willing mind.

' Therefore be but willingly resolved, and the work will soon be done.

' And now again methinks I see some of you tossing up your caps, and crying aloud, " We will have an organ, and an organist too; for 'tis but laying out a little dirty money, and how can we lay it out better than in that service we offer up unto God? and who should we bestow it upon, if not upon him and his service?"

' This is a very right and an absolute good resolve, persist in it, and you will do well, and doubtless find much content and satisfaction in your so doing.

' For there lies linked to this an unknown and unapprehended great good benefit, which would redound certainly to all or most young children, who by this means would in their minorities be so sweetly tintured or seasoned, as I may say, or brought into a kind of familiarity or acquaintance with the harmless innocent delights of such pure and undefilable practices, as that it would be a great means to win them to the love of virtue, and to disdain, condemn, and slight those common, gross, ill practices which most children are incident to fall into in their ordinary and accustomed pursuits.'

But lest his arguments in favour of the general use of the organ should fail, this author shews in Chap. VIII. How psalms may be per-

performed in churches without that instrument ; his method is this :

‘ Wheresoever you send your children to the grammar-school, indent so with the master, that your children shall be taught one hour every day to sing, or one half day in every week at least, either by himself, or by some musick-master whom he should procure ; and no doubt but if you will pay for it the business may be effected.

‘ For there are divers who are able to teach to sing, and many more would quickly be, if such a general course were determined upon throughout the nation.

‘ There would scarcely be a schoolmaster but would or might be easily able himself to do the business once in a quarter or half a year ; and in a short time every senior boy in the school will be able to do it sufficiently well.

‘ And this is the most certain, easie, and substantial way that can possibly be advis’d unto.

‘ And thus, as before I told, how that your organists would grow up amongst you as your corn grew in the fields ; so now, if such a course as this would be taken, will your quiresters increase even into swarms like your bees in your gardens ; by which means the next generation will be plentifully able to follow St. Paul’s counsel, namely, to teach and admonish one another in psalms, and hymns and spiritual songs, and so sing with a grace in their hearts and voices unto the Lord, and to the setting forth of his glorious praise.’

Chap. X. the author mentions the time and place when and where was heard, as he professes to believe, the most remarkable and excellent singing of psalms known or remembered in these latter ages ; in his judgment far excelling all other either private or publick cathedral musick, and infinitely beyond all verbal expression or conceiving.

‘ The time when was in the year 1644, the place where, was in the cathedral church of the loyal city York. \* \* \* \* The occasion of it was the great and close siege which was then laid to the city, and strictly maintain’d for eleven weeks space, by three very notable and considerable great armies, viz. the Scotch, the Northern, and the Southern ; whose three generals were these, for the Scotch, the old Earl Leven, viz. David Leslie, alias Lashley ; for the Northern, the old Ferdinando Lord Fairfax ; for the Southern, the



‘ Ea<sup>st</sup> of Manchester: and whose three chief commanders next themselves were, for the Scotch, Lieutenant General ———; for the Northern, Sir Thomas now Lord Fairfax; and for the Southern, Oliver Cromwell, afterwards Lord Protector.

‘ By this occasion there were shut up within that city abundance of people of the best rank and quality, viz. lords, knights, and gentlemen of the countries round about, besides the souldiers and citizens, who all or most of them came constantly every Sunday to hear publick prayers and sermon in that spacious church.

‘ And indeed their number was so exceeding great, that the church was, as I may say, even cramming or squeezing full.

‘ Now here you must take notice, that they had then a custom in that church, which I hear not in any other cathedral, which was, that always before the sermon the whole congregation sang a psalm, together with the quire and the organ: and you must also know, that there was then a most excellent, large, plump, lusty, full-speaking organ, which cost, as I am credibly informed, a thousand pounds.

‘ This organ I say, when the psalm was set before the sermon, being let out into all its fulness of stops, together with the quire, began the psalm.

‘ But when that vast-concording unity of the whole congregational-chorus, came, as I may say, thundering in, even so as it made the very ground shake under us; Oh the unutterable ravishing soul's delight!, in the which I was so transported and wrapt up in high contemplations, that there was no room left in my whole man, viz. body, soul, and spirit, for any thing below divine and heavenly raptures: nor could there possibly be any thing on earth to which that very singing might be truly compared, except the right apprehensions or conceivings of that glorious and miraculous quire, recorded in the scriptures at the dedication of the temple, of which you may read in the 2 Chron. ch. 5, to the end; but more particularly eminent in the two last verses of that chapter, where king Solomon, the wisest of men, had congregated the most glorious quire that ever was know of in all the world: And at their singing of psalms, praises, or thanksgivings, the glory of the Lord came down amongst them, as there you may read. \* \* \* \*. But still  
‘ further

‘ further that I may endeavour to make this something more lively apprehended, or understood to be a real true thing.

‘ It would be considered that if at any time or place such a congregated number could perform such an outward service to the Almighty, with true, ardent, inward devotion, fervency, and affectionate zeal, in expectation to have it accepted by him ; doubtless it ought to be believed that it might be and was done there and then.

‘ Because that at that time the desperateness and dismayedness of their danger could not but draw them into it, in regard the enemy was so very near and fierce upon them, especially on that side the city where the church stood ; who had planted their great guns so mischievously against the church, and with which constantly in prayers time they would not fail to make their hellish disturbance, by shooting against and battering the church, insomuch that some times a canon bullet has come in at the windows, and bounced about from pillar to pillar, even like some furious fiend or evil spirit, backwards and forwards, and all manner of side ways, as it has happened to meet with square or round opposition amongst the pillars, in its returns or rebounds, untill its force has been quite spent.

‘ And here is one thing most eminently remarkable, and well worth noting, which was, that in all the whole time of the siege there was not any one person, that I could hear of, did in the church receive the least harm by any of their devilish cannon shot ; and I verily believe there were constantly many more than a thousand persons at that service every Sunday during the whole time of that siege.’

In Chapters XI. and XII. this author treats of cathedral music, and after asserting that we have in this nation a large collection of compositions for the church, so magnificently lofty and sublime, as never to be excelled by art or industry, he laments the paucity of clerks in the several choirs of this kingdom, and the inability of many of them ; and assigns as a principal reason for the decline of cathedral service, that the lay clerks are necessitated to be barbers, shoemakers, taylor, and smiths, and to follow other still inferior occupations, having no better a provision than the ancient statutable wages ; the hardship of which restraint he says himself had been an experimental witness of during more than fifty years service in the church ;

church ; and upon this occasion he tells a story to the following purpose, of which he says he was both an eye and ear witness : A singing man, a kind of pot-wit, very little skilled in music, had undertaken in his choir to sing a solo anthem, but was not able to go through with it : as the dean was going out, and the clerk was putting off his surplice, the dean rebuked him sharply for his inability ; upon which with a most stern, angry countenance, and a vehement ratling voice, such as made the church ring, shaking his head at him, he answered the dean, ‘ Sir, I’d have you know that I sing ‘ after the rate of so much a year,’ naming his wages, ‘ and except ‘ ye mend my wages, I am resolved never to sing better whilst I live.’

The second part of this work treats of the lute, and professes to lay open all the secrets of that instrument, which till the author’s time were known only to masters ; and to this their closeness, and extreme shyness in revealing the secrets of the lute, he attributes it that the instrument is so little understood. On this occasion he complains of the French, who he says are generally accounted great masters, for that they would seldom or never write their lessons as they played them, much less reveal any thing that might tend to the understanding of the art of the instrument, so that there have seldom been at any time above one or two excellent or rare artists in this kind.

In the second chapter he endeavours to refute the common objections against the lute, such as that it is the hardest instrument in the world ; that it will take up the time of an apprenticeship to play well upon it ; that it makes young people grow awry ; that one had as good keep a horse as a lute for cost ; that it is a woman’s instrument ; and that it is out of fashion. Under the objection of difficulty he takes notice that it is chiefly grounded on the number of strings on the lute, which he makes to be twelve, only six whereof are used in grasping or stopping ; the other six, being basses, and are struck open with the thumb : and the easiness of hitting them, he demonstrates by what he calls an apt comparison ; for he supposes a table with six or seven ranks of strings, such, he says, as many country people have at the end of some cupboards, fastened on with nails at each end, with small stones or sticks to cause them to rise and sound from the wood : He says that an ingenious child might strike these six or seven strings in order, resembling the bells, and then out of order, in changes ; and to these ranks of strings on the country people’s cupboards

boards does he resemble the six ranks of the lute-basses. The objection that the lute is a costly instrument, he answers by an affirmation that all his life long he never took more than five shillings the quarter to maintain a lute with strings, nor for the first stringing more than ten shillings.

Chap. III. contains directions how to know and choose a good lute; the author says that the lutes most esteemed in his time were those made by Laux Maller, two whereof he says he had seen, pitiful, old, battered, cracked things, valued at one hundred pounds, a-piece; one of these he says was shewn him by Goutier, the famous lutenist \*, which the king had paid that sum for; the other he says was the property of Mr. Edward Jones, one of Goutier's scholars, who being minded to dispose of it, made a bargain with a merchant that desired to have it with him in his travels, that on his return he should either pay Mr. Jones a hundred pound as the price of it, or twenty pound for his use of it in the journey.

After a multiplicity of directions for ordering the lute, and particularly for taking off the belly, which he says is generally necessary once in a year or two, he proceeds, in Chap. VI. to give directions for stringing the lute, and describes very minutely the various kinds of strings, and for the choice of a true length, gives the following direction, which he calls a pretty curiosity.

First draw out a length or more, then take the end, and measure the length it must be of within an inch or two, for it will stretch so much at least in the winding up; and hold that length in both hands, extended to a reasonable stiffness; then with one of your fingers strike it, giving it so much liberty in slackness as you may see it vibrate, or open itself; which, if it be true, it will appear to the eye just as if there were two strings; but if it shews more than two it is false, and will sound unpleasantly upon your instrument; nor will it ever be well in tune, either stopt or open, but snarle †.

Chap. IX. contains an explanation of that kind of notation called the Tablature, in which each of the six strings of the lute are repre-

\* JACQUES GOUTER, vide page 370.

† This direction is given by Adrian Le Roy in his instructions for the lute. See vol. III. page 166, and is adopted both by Mericennus and Kircher. Indeed this experiment is the only known test of a true string, and for that reason is practised by such as are curious at this day.

fented by a line, and the several frets or stops by the letters a, b, c, d, e, f, g, h, p\*, k, the letter a ever signifying the open string in all positions†.

With the same precision and singularity of style he describes the characters for the time of notes, calling the semibreve the master-note; and for the more easy division of it, calling that a groat, the minim two-pence, the crotchet a penny, the quaver a half penny, and the semiquaver a farthing. From thence he proceeds to directions for the fingering, as also for the graces, one whereof, by him called the nerve-shake, he says he was not able to make well, and that for a-reason, which with his usual pleasantry he gives in these words:

“Some there are, and many I have met with, who have such a natural agility in their nerves, and aptitude to that performance, that before they could do any thing else to purpose, they would make a shake rarely well. And some again can scarcely ever gain a good shake, by reason of the unaptness of their nerves to that action, but yet otherwise come to play very well.

“I for my own part have had occasion to break both my arms, by reason of which I cannot make the nerve-shake well nor strong; yet by a certain motion of my arm, I have gained such a contentive shake, that sometimes my scholars will ask me how they shall do to get the like? I have then no better answer for them than to tell them they must first break their arm as I have done, and so possibly after that, by practice they may get my manner of shake.”

Among a variety of lessons of the author's composition, inserted in this his work, is one which he calls his mistress, as having been composed a short time before his marriage, and at the instant when, being alone, he was meditating on his intended wife. It is written in tablature, but is here rendered in the characters of musical notation.

\* p is used by him in preference to i, as being a more conspicuous character.

† Of the notation by the tablature frequent mention has been made in the course of this work; from the nature of it, it is obvious that it has not the least relation to the musical characters properly so called; and the fact is, that many persons have been good performers on the lute, and at the same time totally ignorant of the notes of the Gamut, and yet there are masters of the lute who play by them; and this is supposed in those compositions of Corelli's in particular, where the thorough-bass is said to be for the organ, harpsichord, or arch-lute.



THOMAS MACE.

The occasion of his composing it, and the reasons for giving it the name of his Mistress, are related in the following singular history :

‘ You must first know that it is a lesson, though old yet I never knew it disrelisht by any ; nor is there any one lesson in this book of that age as it is ; yet I do esteem it in its kind, with the best lesson in the book, for several good reasons which I shall here set down.

‘ It is, this very winter, just 40 years since I made it ; and yet it is new, because all like it ; and then, when I was past being a suitor to my best beloved, dearest, and sweetest living mistress, but not married, yet contriving the best and readiest way towards it : and thus it was.

‘ That very night, in which I was thus agitated in my mind concerning her, my living mistress, she being in Yorkshire, and myself at Cambridge, close shut up in my chamber, still and quiet, about 10 or 11 a clock at night, musing and writing letters to her, her mother, and some other friends ; in summing up and determining the whole matter concerning our marriage : You may conceive I might have very intent thoughts all that time, and might meet with some difficulties ; for as yet I had not gained her mother’s consent,

• so that in my writings I was sometimes put to my studyings. At  
 • which times, my lute lying upon my table, I sometimes took  
 • it up, and walked about my chamber, letting my fancy drive  
 • which way it would, for I studied nothing at that time as to mu-  
 • sic; yet my secret genius or fancy prompted my fingers do what  
 • I could into this very humour, so that every time I walked and  
 • took up my lute in the interim betwixt writing and studying, this  
 • ayre would needs offer itself unto me continually; insomuch that at  
 • the last, liking it well, and lest it should be lost, I took paper and set  
 • it down, taking no further notice of it at that time; but afterwards  
 • it passed abroad for a very pleasant and delightful ayre amongst  
 • all; yet I gave it no name till a long time after, nor taking more  
 • notice of it in any particular kind, than of any other my compo-  
 • sures of that nature.

• But after I was married, and had brought my wife home to  
 • Cambridge, it so fell out that one rainy morning I stay'd within,  
 • and in my chamber, my wife and I were all alone; she intent upon  
 • her needle-works, and I playing upon my lute at the table by her.  
 • She sat very still and quiet, listning to all I played without a word a  
 • long time, till at last I happened to play this lesson, which so soon  
 • as I had once play'd, she earnestly desired me to play it again; for,  
 • said she, that shall be called my lesson.

• From which words so spoken with emphasis and accent, it pre-  
 • sently came into my remembrance the time when, and the occasion  
 • of its being produced, and returned her this answer, viz. That it  
 • may very properly be called your lesson, for when I composed it  
 • you were wholly in my fancy, and the chief object and rule of my  
 • thoughts; telling her how and when it was made; and therefore  
 • ever after I thus called it my Mistress; and most of my scholars  
 • since call it Mrs. Mace to this day.

This relation is followed by a kind of commentary on the lesson  
 itself in these words:

• First, observe the two first bars of it, which will give you the  
 • fugue, which fugue is maintained quite through the whole lesson.

• Secondly, observe the form and shape of the whole lesson, which  
 • consists of two uniform and equal strains, both strains having the  
 • same number of bars.

• Thirdly,

- Thirdly, observe the humour of it, which you may perceive by
- the marks and directions is not common.
- These three terms or things ought to be considered in all compositions and performances of this nature, viz. ayres or the like.
- The fuge is lively, ayrey, neat, curious, and sweet like my mistress.
- The form is uniform, comely, substantial, grave, and lovely like my mistress.
- The humour is singularly spruce, amiable, pleasant, obliging, and innocent like my mistress.

He afterwards composed a second part of this lesson, so contrived, as to be, as he calls it, a Consort-lesson to the former, to be played upon another equal lute, or as a lone lesson.



\* Touching



Touching the performance of which, he gives a direction, purporting that when the second part is played with the first, the performer is to rest the two last notes of the fourth bar, and the three first notes of the fifth.

The remainder of the second part consists of directions for the composition of lessons for the lute, as namely, Preludes, Fancies, and Voluntaries, Pavans, Almains, Galliards, Corantos, Sarabands, Tattle de Moys\*, Chacones, Toys or Jigs, Common tunes, and Grounds, with examples of each; and concludes with a comparison between two tunings of the lute, the one called by him the flat tuning, and the other the new tuning, though he says it was in his time at least forty years old: the latter of these he endeavours by a variety of examples to prove is the best, and concludes his argument with this assertion, 'the flat tuning is a most perfect, full, plump, brisk, noble, heroick tuning; free and copious, fit, aptly and liberally to express any thing in any of the 7 keys; but that new tuning is far short of these accommodations, and is obviously subject to several inconveniences.'

The third part treats of the viol, and of music in general; and here he takes occasion to lament the abuse of music in the disproportionate numbers of bass and treble instruments in the concerts of his time, in which he says it was not unusual to have but one small weak sounding bass-viol, and two or three violins, scolding violins, as he calls them; nay he says that he has frequently heard twenty or more violins at a sumptuous meeting, and scarce half so many basses, which latter he says should in reason be the greater number.

Of the concerts which he had been accustomed to hear in his youth, and before the violin became a concert instrument, he never speaks but in such terms of rapture, as shew him to have been thoroughly susceptible of the charms of music. The following is his description of them, and refers to about the beginning of the last century.

'In my younger time we had musick most excellently choice and most eminently rare, both for its excellency in composition, rare

\* This is the name of an air invented by himself, much like a Saraband, but having, as he expresses it, more of conceit in it, and speaking in a manner those very words.

† These tunes he says are such as the boys and common people sing about the streets, many whereof were then, as the common song-tunes have since been, most excellent.

'fancy,

\* fancy, and sprightly ayre; as also for its proper and fit performances; even such, as if your young tender ears and fantasies, were  
 \* but truly tinctured therewith, and especially if it possibly could but  
 \* be cry'd up for the mode or new fashion, you would embrace for  
 \* some divine thing.

\* And lest it should be quite forgot, for want of sober times, I will  
 \* set down, as a remembrancer and well-wisher to posterity, and an  
 \* honourer of the memory of those most eminent worthy masters and  
 \* authors, who some of them being now deceased, yet some living;  
 \* the manner of such musick as I make mention of, as also the nature of it.

\* We had for our grave musick Fancies of 3, 4, 5, and 6 parts:  
 \* to the organs, interposed, now and then, with some Pavins, All-  
 \* maines, solemn and sweet delightful ayres, all which were, as it  
 \* were, so many pathetical stories, rhetorical and sublime discourses,  
 \* subtil and acute argumentations, so suitable and agreeing to the inward,  
 \* secret, and intellectual faculties of the soul and mind, that  
 \* to set them forth according to their true praise, there are no words  
 \* sufficient in language; yet what I can best speak of them shall be  
 \* only to say, that they have been to myself, and many others, as divine  
 \* raptures, powerfully captivating all our unruly faculties and affections,  
 \* for the time, and disposing us to solidity, gravity, and a  
 \* good temper, making us capable of heavenly and divine influences.

\* 'Tis great pity few believe thus much; but far greater that so few know it.

\* The authors of such like compositions have been divers famous  
 \* Englishmen and Italians, some of which for their very great eminency  
 \* and worth in that particular faculty, I will here name, viz.  
 \* Mr. Alfonso Ferabosco, Mr. John Ward, Mr. Lupo, Mr. White,  
 \* Mr. Richard Deering, Mr. William Lawes, Mr. John Jenkins,  
 \* Mr. Christopher Simpson, Mr. Coperario, and one Monteverde, a  
 \* famous Italian author; besides divers and very many others, who in  
 \* their late time were all substantial, able, and profound composing  
 \* masters in this art, and have left their works behind them, as fit  
 \* monuments and patterns for sober and wise posterity, worthy to be  
 \* imitated and practiced: 'tis great pity they are so soon forgot, and  
 \* neglected, as I perceive they are amongst many.

\* And

‘ And these things were performed upon so many equal and truly-  
 ‘ siz’d viols; and so exactly strung, tuned, and played upon, as no  
 ‘ one part was any impediment to the other; but still, as the com-  
 ‘ position required, by intervals, each part amplified and heightened  
 ‘ the other, the organ evenly, softly, and sweetly according to all.

‘ We had, beyond all this, a custom at our meetings, that common-  
 ‘ ly after such instrumental musick was over, we did conclude all  
 ‘ with some vocal musick, to the organ, or, for want of that to the  
 ‘ Theorboe.

‘ The best which we did ever esteem, were those things which  
 ‘ were most solemn and divine, some of which I will, for their emi-  
 ‘ nency name, viz. Mr. Deering’s Gloria Patri, and other of his Latin  
 ‘ songs, now lately collected and printed by Mr. Playford, a very  
 ‘ laudable and thank-worthy work, besides many other of the like  
 ‘ nature, Latin and English, by most of the above named authors and  
 ‘ others, wonderfully rare, sublime, and divine beyond all expression.

‘ But when we would be most ayrey, jocond, lively, and spruce,  
 ‘ then we had choice and singular consorts, either for 2, 3, or 4 parts,  
 ‘ but not to the organ, as many, now a days, improperly and unadvi-  
 ‘ sedly perform such like consorts with, but to the harpsicon; yet  
 ‘ more properly, and much better to the pedal, an instrument of a  
 ‘ late invention, contrived, as I have been inform’d, by one Mr. John  
 ‘ Hayward of London, a most excellent kind of instrument for a con-  
 ‘ fort, and far beyond all harpsicons or organs that I yet ever heard  
 ‘ of, I mean either for consort or single use; but the organ far be-  
 ‘ yond it for those other performances before mentioned.’

Of the Pedal above-mentioned he gives a brief description, which  
 seems to indicate that it was a kind of harpsichord with stops to be  
 governed by the feet. He says that the pedal was not commonly used  
 or known, because few could make of them well, and fewer would  
 go to the price of them, twenty pounds being the ordinary price of  
 one, but that the great patron of music in his time, Sir Robert Bolles,  
 whom in the university he had the happiness to initiate in the high  
 art of music, had two of them, the one at thirty pound, and the other  
 at fifty pound.

He then proceeds to give directions for procuring and maintaining  
 the best music imaginable, and exhibits first the plan of a music-

room

room contrived by himself for concerts, with galleries for auditors, capable of holding two hundred persons. Among the instruments proper for a great concert to be performed in this room, he recommends a table-organ, as being far more reasonable and proper than an upright organ. He says that two table-organs were in being at the time when he wrote his book, that they were of his own contrivance, and were for his own use, as to the maintaining of public concerts, &c. and that he did design to erect such a music-room as he has described, but that it pleased God to disappoint and discourage him, chiefly by the loss of his hearing, and the consequent emptiness of his purse; but concludes his account with an advertisement, that although it had been his unhappiness to be compelled to part with these instruments, yet that one of them was then to be sold, and that if any person would send to him about it, he would find it a very, very, jewel. He next recommends as the properest instruments for a concert, a chest of viols, a description whereof, as the term is at this day scarcely understood, is here given in his own words:

‘ Your best provision and most compleat will be a good chest of  
‘ viols, six in number, viz. two basses, two tenors, and two trebles,  
‘ all truly and proportionably suited.

‘ Of such there are no better in the world than those of Aldred,  
‘ Jay, Smith, yet the highest in esteem are Bolles and Ros; one bass  
‘ of Bolles I have known valued at 100l. These were old, but we  
‘ have now very excellent good workmen, who no doubt can work  
‘ as well as those, if they be so well paid for their work as they were;  
‘ yet we chiefly value old instruments before new; for by experience  
‘ they are found to be far the best. \* \* \* \* \* But if you cannot  
‘ procure an intire chest of viols, suitable, &c. endeavour to pick up  
‘ here or there so many excellent good odd ones, as near suiting you  
‘ as you can, every way, viz. both for shape, wood, colour, &c. but  
‘ especially for size.

‘ And to be exact in that, take this certain rule, viz. let your bass  
‘ be large: Then your trebles must be just as short again in the  
‘ string, viz. from bridge to nut, as are your basses, because they stand  
‘ eight notes higher than the basses, therefore as short again; for the  
‘ middle of every string is an eighth. The tenors in the string just so  
‘ long as from the bridge to F fret, because they stand a fourth higher  
‘ than your basses, therefore so long.

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‘ Let

‘ Let this suffice to put you into a compleat order for viols either way ; only note, that the best place for the bridge is to stand just in the three quarter dividing of the open cuts below, though most, most erroneously suffer them much to stand too high, which is a fault.

‘ After all this you may add to your press a pair of violins, to be in readines for any extraordinary jolly or jocund confort occasion ; but never use them but with this proviso, viz. be sure you make an equal provision for them, by the addition and strength of basses, so that they may not out-cry the rest of the musick, the basses especially ; to which end it will be requisite you store your press with a pair of lusty, full-sized Theorboes, always to strike in with your conforsts or vocal musick, to which that instrument is most naturally proper.

‘ And now to make your store more amply compleat, add to these three full-sized Lyra-viols, there being most admirable things made, by our very best masters for that sort of musick, both confort-wise, and peculiarly for two and three Lyroes.

‘ Let them be lusty, smart-speaking viols ; because that in confort they often retort against the treble, imitating, and often standing instead of that part, viz. a second treble.

‘ They will serve likewise for Division-viols very properly.

‘ And being thus stored, you have a ready entertainment for the greatest prince in the world.’

He next proceeds to give directions for the practice of the viol, together with a few lessons by way of example ; and concludes with a chapter on music in general, but which contains nothing more than some reflections of the author on the mysteries of music, which he says have a tendency to strengthen faith, and are a security against the sin of atheism.

Mace does not appear to have held any considerable rank among musicians, nor is he celebrated either as a composer or practitioner on the lute ; nevertheless his book is a proof that he was an excellent judge of the instrument, and contains such a variety of directions for the ordering and management thereof, as also for the performance on it, as renders it a work of great utility. In it are many curious observations respecting the choice of stringed instruments ; the various kinds of wood of which they are made ; the method of preserving

ing them, and the preference due to the several kinds of strings imported hither from Rome, Venice, Pistoja, Lyons, and other places. In another view of it his work must be deemed a great curiosity, as containing in it a full and accurate description of that kind of notation called the *Tablature*, of the truth and accuracy whereof proof has been made by persons ignorant of the lute, in the translation of some of his lessons into the characters of musical notation. The singularity of his style, remarkable for a profusion of epithets and words of his own invention, and tautology without end, is apt to disgust such as attend let's to the matter than the manner of his book; but on others it has a different effect, as it exhibits, without the least reserve, all the particulars of the author's character\*, which the reader will easily discern was not less amiable than singular.

The engraving above given of Mace is taken from one of Faithorne, prefixed to his book, the inscription under which, bespeaks him to have been sixty-three years of age in 1676. How long he lived afterwards is not known. It seems that he had children, for in his book he speaks of his youngest son named John, who, with scarce any assistance from his father, had attained to great proficiency on the lute by reading his book†.

\* The most remarkable of these are that affected precision with which he constantly delivers himself, and his eager desire to communicate to others, even to the most hidden secrets, all the knowledge he was possessed of. In the relation he gives of the occasion of composing that lesson of his called *Mrs. Mace*, and the tenderness and affection with which he speaks of her who had been his wife more than forty years, who does not see the portrait of a virtuous and kind-hearted man? To which we may add, that the book throughout breathes a spirit of devotion; and, agreeable to his sentiments of music, is a kind of proof that his temper was improved by the exercise of his profession.

† Page 45. To this instance of the efficacy of his book in teaching the practice of the lute, it may here be added, that the late Mr. John Immyns, lutenist to the chapel royal, had the like experience of it. This person, who had practised on sundry instruments for many years, and was able to sing his part at sight, at the age of forty took to the lute, and by the help of Mace's book alone, became enabled to play thorough-bass, and also easy lessons on it, and by practice had rendered the tablature as familiar to him as the notes of the scale.

## C H A P. V.



JOHANNIS PLAYFORD EFFIGIES

**J**OHAN PLAYFORD, born in the year 1613, was a stationer and a seller of musical instruments, music-books, and music-paper. What his education had been is not known, but that he had attained to a considerable proficiency in the practice of music and musical composition is certain. In the Ashmolean Manuscript it is said he was clerk of

of the church belonging to the Temple, and that he dwelt near the Inner Temple gate. This latter assertion is erroneous in two respects, for in the first place many of the title-pages of books published by him describe his shop as situated in the Temple near the church-door; and it may be thence conjectured that it was at the foot of the steps, either on the right hand or on the left, descending from the Inner Temple-lane to the cloisters. As to his dwelling, it was in Arundel-street in the Strand.

In the year 1655 he published an introduction to the skill of music, which appears to be extracted from Morley's Introduction, Butler's Principles of Music, and other books on the subject of music; it is divided into three books, the first containing the principles of music, with directions for singing; the second, instructions for the bass, treble, and tenor viol, and also for the treble violin, with lessons for each; and the third the art of descant, or composing of music in parts.

Wood says that in the drawing up of this book Playford had the assistance of Charles Pidgeon of Grays-Inn; and that Dr. Benjamin Rogers also assisted him in many of his vocal compositions, of which there are many extant. Be this as it may, the Introduction of Playford, as it was written in a plain and easy style, succeeded so well, that in the year 1683 was published a tenth edition of it, considerably improved and enlarged by the author and his friends. This is the edition referred to here and elsewhere in this work, its character being that it is fuller than some editions, and more correct than any.

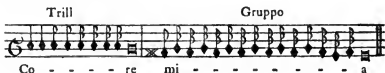
The explanation given by this author of the scale of music, and of the several kinds of time, are no other than are to be found in most books on the subject; but what he says of the graces proper in singing is entire new matter, and is taken from a tract with this title:

'A brief discourse of the Italian manner of singing, wherein is set down the use of those graces in singing, as the Trill and Gruppo, used in Italy, and now in England; written some years since by an English gentleman who had lived long in Italy, and, being returned, taught the same here \*.'

\* Who was the author of this discourse is not known. He says of himself that he had been taught that noble manner of singing which he professes to teach others, by the famous Scipione del Palla in Italy; and that he had heard the same frequently practised there by the most famous singers, men and women. He speaks also of six of his compositions, which, as also this discourse, were by him intended for publication. Playford, in his Introduction, edit. 1666, says that the publication of it by the author was prevented by his death, but that the manuscript fortunately coming to his hands, he was by some of the most eminent masters encouraged to print it.



Of the graces here treated on, the Trill, or plain shake, and the Gruppo are the chief: the first is defined to be a shake upon one note only, in the making whereof the scholar is directed to sing the first of these examples,



beginning with the first crotchet, and beating every note with the throat upon the vowel o to the last breath. The Gruppo as defined by this author, appears to be no other than the shake now practised, and which consists in the alternate prolation of two tones in juxta position to each other, with a close on the note immediately beneath the lower of them. The second of the above examples is intended to explain it. The first of these graces, called the Trill, or plain shake, is farther described in the following note of Playford relating to it.

Our author having briefly set forth this chief or most usual grace in singing called the Trill, which, as he saith very right, is by a beating in the throat on the vowel o; some observe that it is rather the shaking of the Uvula or palate on the throat in one sound upon a note: for the attaining of this the most sure and ready way is by imitation of those who are perfect in the same; yet I have heard of some that have attained it after this manner, in singing a plain-song of six notes up and six down, they have in the midst of every note beat or shaken with their finger upon their throat, which by often practice came to do the same notes exactly without. It was also my chance to be in company with some gentlemen at a musical practice, which sung their parts very well, and used this grace, called the Trill, very exactly. I desired to know their tutor, they told me I was their tutor, for they never had any other but this my Introduction. That, I answered, could direct them but in the theory, they must needs have a better help in the practice, especially in attaining to sing the Trill so well. One of them made this reply, which made me smile; I used, said he, at my first learning the Trill to imitate the breaking of a sound in the throat, which

men

\* men use when they lure their hawks, as he-he-he-he, which he  
 \* used slow at first, and after more swift on several notes, higher and  
 \* lower in sound, till he became perfect therein.

\* The Trill being the most usual grace, is usually made in closes  
 \* or cadences, and when on a long note exclamation or passion is ex-  
 \* pressed, there the Trill is made in the latter part of such note;  
 \* but most usually upon binding notes, and such as precede the  
 \* closing note. To those who once attain to the perfect use of the  
 \* Trill, other graces will become easie \*.

Of the other graces in singing, mentioned by this author, the ex-  
 clamation is the chief, and which is nothing more than an increase  
 of the voice to some degree of loudness at the extremity of an ascend-  
 ing passage.

After sundry examples of short songs for the practice of learners,  
 and a few of the most common psalm tunes, follows the order of  
 performing the divine service in cathedrals and collegiate chapels,  
 taken from Edward Low's treatise on that subject, of which an ac-  
 count has already been given. The second book consists of an intro-  
 duction to the playing on the bass viol or viol da gamba, as also on  
 the other instruments of that species, namely, the treble and tenor  
 viol; this is followed by a like introduction to the treble violin, in-  
 cluding the tuning of the tenor and bass violin. What the author has  
 said respecting the first of these two classes of instruments has been  
 given in a preceding page, and the following extracts from his book

\* Notwithstanding all that is above said of it, the trill must appear to be somewhat very  
 different from a grace or ornament in singing; nay, that the practice of it approaches to  
 a defect; for it is nothing less than an intermitted prolation of a single tone. As to the  
 Gruppo or shake, properly so called, it is the chief grace, as well in instrumental as vocal  
 performance; nevertheless it is not once mentioned by Morley or Butler, or any of  
 the old English writers on music, and seems to have been unknown among us at the time  
 when Playford wrote; which is much to be wondered at, seeing that it had been  
 practised in Italy long before, as appears by Doni's treatise *De Præstantia Musice veteris*,  
 page 59, where Philoponus, one of the interlocutors, speaking of the graces and eleganc-  
 ies of modern music, makes use of these words: '*Hinc frequentes argutissimorum ac*  
*prædulcium melismatum usurpationes; & Compismorum in clausulis jucundissimus usus.*'  
 The directions above given point out very properly where the trill may be used, but they  
 were little heeded in England till the practice of the opera singers had taught us the true  
 use of it. Those who can recollect Mr. Philip Hart, organist of the church of St.  
 Mary Undercroft, and Mr. Bernard Gates, master of the children of the chapel royal,  
 must have remarked in the playing of one and the singing of the other, such a frequent  
 iteration of the shake, as destroyed the melody: and that even the last set of boys educated  
 by the latter, sung in the manner their great grandfathers must be supposed to have done.

will

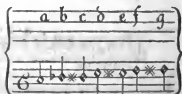
will shew the system of the latter, as also the manner of teaching the violin in the author's time.

It has already been related that the notation by the tablature had been transferred from the lute to the viol. This method had been found so easy and convenient for those who were content to be small proficient, that it was applied also to the violin, and may be understood by the following scale and example of a tune called Parthenia set in that manner.

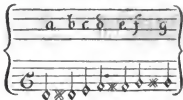
The First or Treble.



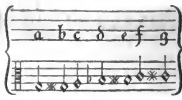
The Second or small Mean.



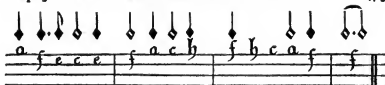
The Third or great Mean.



The fourth String or Bass.



Which



Which tune, according to the rule before given, respecting the lute and the viol, viz. that if a crotchet be over any letter, the following letters are to be crotchets also till the note be changed, and the like of other notes, is thus to be rendered in the characters of musical notation.



The third part of Playford's Introduction consists of rules for composing music in parts; but this has been varied from time to time in the several editions, as occasion offered. In that of 1660, the third part consisted solely of Dr. Campion's tract entitled 'The art of Descant, or composing music in parts, with the annotations of Christopher Simpson;' but in that of 1683 Campion's tract is rejected, and instead thereof we have 'A brief Introduction to the art of Descant, or composing musick in parts,' without the name of the author, and probably written by Playford himself. In the subsequent editions, particularly that of 1713, this is continued, but with very considerable additions, said to have been made by Mr. Henry Purcell.

Playford appears to have possessed the friendship of most of the eminent musicians of his time, and in consequence thereof was the publisher of a very great number of music books between the years 1650

and 1685. He was a good judge of music, had some skill in composition, and was very industrious in his vocation; contributing not a little to the improvement of the art of printing music from letter-press types, by the use of what he calls in some of his publications, the new tied-note; of the invention whereof it may not be improper here to take some notice \*.

The musical characters formerly in use in this kingdom were wrought from metal types: the notes were distinct from each other, and the quavers and semi-quavers were signified by single and double tails, without any mark of colligation or connection whatever. In the *Melothesia* of Matthew Lock, published by John Carr in 1673, the quaver and semi-quaver are joined by single and double tails. But it is to be noted that the music in that work is printed from copper-plates; from hence it is supposed Playford took the hint, and transferred the practice to letter-press types.

Of the numerous publications of Playford, the collection of Catches by John Hilton, entitled *Catch that Catch can*, printed in 1652, seems to be the first. Playford was then clerk of the Temple church, and the book was sold at his shop near the church-door. In 1667 it was published with the additional title of the *Musical Companion*, with very considerable additions; and a second part, containing Dialogues, Glees, Ayres, and Ballads for two, three, and four voices. This edition was dedicated to Charles Pigeon, Esq. and other members of a music society and meeting in the Old Jewry, London. Before it are commendatory verses in Latin and English, by the said Pigeon, who appears to have been a member of the society of Grays-Inn.

\* In vol. III. pag. 56, of this work it is remarked that the first musical types used in this country appear in Higden's *Polychronicon*, printed by Wynkyn de Word, in the year 1495: and their introduction being thus ascertained, it may be thought necessary to continue the history of music printing, at least in this country, down to that period to which we have brought the history of the science itself: and here it is to be noted that after Wynkyn de Word, Grafton appears to have used musical types, and after him old John Day of Aldersgate; but in queen Elizabeth's reign letters patent were obtained by Tallis and Bird, granting to them and their assigns the sole privilege of printing music: neither Tallis nor Bird were printers in fact, but they employed to print their Cantiones, in 1575, Thomas Vautrollier of Black Friars, and after him Thomas East, Est, or Este, who about the year 1600 changed his surname to Snodham.

In the year 1598 a patent, with ample powers than were contained in the former, was granted to Thomas Morley, author of the *Introduction*; after the expiration of which it seems the business of music printing lay under no restraints, but was exercised by the printers in common, that is to say, by John Windet, William Barley, William Godbid, and many others, for various booksellers and publishers till the time of the restoration, soon after which the sellers of musical instruments took to the business of selling music books also.

In 1673 the *Musical Companion* was published with still farther additions; and in 1687 a second book; and after that a few additional sheets without a title, but called the third part. The catches, rounds, and canons in this collection were composed by Hilton himself, Henry and William Lawes, Holmes, Nelham, Cranford, Ellis, Brewer, Webb, Jenkins, Dr. Child, Ives, Dr. Wilson, Ford, Dr. Rogers, Capt. Cooke, Lock, and others, the most eminent musicians of that time; and it is not too much to say that they are the best of the kind extant.

Another publication of Playford merits also particular notice in this place, as it explains a practice to which we at this day are strangers. The book here meant is entitled *Musick's Recreation on the Viol Lyra-way*, concerning which the following advertisement is given in the preface.

'The Lero or Lyra-Viol is so called from the Latin word *Lyra*, which signifies a harp, alluding to the various tuning under the name of Harp-way, &c. This way of playing on the viol is but of late invention; an imitation of the old English lute or Bandora, whose lessons were prickt down by certain letters of the alphabet, upon six lines or rules; which six lines did allude to the six course of strings upon those instruments, as they do now unto the six single strings upon the viol. The first authors of inventing and setting lessons this way to the viol, were Mr. Daniel Farrant, Mr. Alphonso Ferabosco, and Mr. John Coperario, alias Cooper, who composed lessons not only to play alone, but for two or three Lyra-viol together in consort; and since it hath been much improved by the excellent inventions and skill of famous masters, viz. Mr. William Lawes, Dr. Colman, Mr. Jenkins, Mr. Ives, Mr. Hudson, Mr. Withie, Mr. Bates, Mr. Lillie, Mr. Gregory, Mr. Moffe, Mr. Wilson, and others.'

Playford says the Lyra-viol has six strings, as also frets or stops to the number of seven, on the neck of the instrument, to which are assigned seven letters of the alphabet, viz. *b, c, d, e, f, g, h*, the letter *a* answering to the open string wherever it occurs. It seems that there were sundry methods of tuning the Lyra-viol, which were severally adopted by the masters of the instrument, the most usual whereof were those termed harp-way sharp, and harp-way flat; high harp-way sharp, and high harp-way flat; and of these the book contains examples.

The

The two methods of notation for the viol and other stringed instruments by the letters and by the notes, are severally distinguished by the terms *Lyra-way* and *Gamut-way*; with this exception, that the literal notation for the lute is ever called the *Tablature*; concerning which, as also the notation by letters in general, it may be observed that they do not imply the least degree of skill in the system or scale of music, and are therefore a very inartificial practice; the same may be said of the old method of notation for the flute and flajolet by dots, of which as a matter of curiosity an account will hereafter be given.

Playford's skill in music was not so great as to entitle him to the appellation of a master. He knew nothing of the theory of the science, but was very well versed in the practice, and understood the rules of composition well enough to write good harmony; of this he has given proofs in a great number of songs in two, three, and four parts, printed in the *Musical Companion*, as also in his *Psalms and Hymns in solemn Music*, in four parts, printed in folio \*, and in that collection in octavo entitled the '*Whole Book of Psalms, with the usual Hymns and spiritual Songs, composed in three parts.*' In the compiling of his Introduction it is apparent that he was assisted by men more knowing than himself; for in the preface to the later editions of it, particularly that of 1666, are sundry curious particulars relating to music which indicate a greater degree of learning than a man in his station of life could be supposed to be possessed of. Doubtless the book itself was of great benefit to the public, as it disseminated the knowledge of music among the common people; many learned to sing, and to play on the viol and the fiddle, in a homely way it is true, and parish-clerks in the country acquired a competent skill in psalmody, having no other instructor than Playford's Introduction.

With such talents as Playford was possessed of, and with a temper that disposed him to communicate to others that knowledge which could not have been attained without much labour, and being besides an honest and friendly man, it is not to be wondered at that he lived upon terms of friendship with the most eminent professors of music his contemporaries, or that he should have acquired, as he appears to have done, almost a monopoly in the publication of music books.

\* It is worth remarking, that in the preface to this book it is said that the ancient practice in the singing of psalms in church was for the clerk to repeat each line; probably because at the first introduction of the psalms into our service, great numbers of the common people were unable to read.

He lived to near the age of fourscore, dying, as it is conjectured, about the year 1693. His memory is celebrated in two or three short poems on his death and in an elegy by Nahum Tate, the then poet laureat.

Playford had a son named John, a printer of music, and a younger named Henry, who followed the business of his father, at first in the shop near the door of the Temple-church, but afterwards in the Temple Exchange, Fleet-street. His dwelling-house was that which had been his father's in Arundel-street in the Strand. The music books advertised by him were but few in number compared with those published by his father. Among them were the *Orpheus Britannicus*, and the ten *Sonatas*, and the airs of Purcell. The printers employed by him were John Heptinstall and William Pearson; the latter greatly improved the art of printing music on metal types; he dwelt in Aldersgate-street, near the end of Long-lane, and was living after the year 1735.

Henry Playford published in 1701 what he called the second book of the 'Pleasant musical Companion, being a choice collection of 'Catches for three and four Voices; published chiefly for the encouragement of the musical societies, which will be speedily set up 'in all the chief cities and towns in England.' The design of this publication is more fully explained in the preface to the book, particularly in the following passage:

'And that he [the publisher] may be beneficial to the publick in  
'forwarding a commendable society, as well as the sale of his book,  
'he has prevailed with his acquaintance and others in this city to enter  
'into several clubs weekly, at taverns of convenient distance from  
'each other, having each house a particular master of musick belonging  
'to the society established in it, who may instruct those, if desired,  
'first, who shall be unskilled, in bearing a part in the several catches  
'contained in this book, as well as others; and shall perfect those  
'who have already had some insight in things of this nature, that  
'they shall be capable of entertaining the societies they belong to  
'abroad. In order to this he has provided several articles to be  
'drawn, printed, and put in handsome frames, to be put up in each  
'respective room the societies shall meet in, and be observed as so  
'many standing rules, which each respective society is to go by; and  
'he questions not but the several cities, towns, corporations, &c. in  
VOL. IV. 4 P 'the



' the kingdoms of Great Britain and Ireland, as well as foreign plantations, will follow the example of the well-wishers to vocal and instrumental musick in this famous city, by establishing such weekly meetings as may render his undertaking as generally received as it is useful. And if any body or bodies of gentlemen are willing to enter into or compose such societies, they may send to him, where they may be furnished with books and articles.'

This project was recommended in certain verses written by Tom Brown, and dated from Mr. Steward's, at the Hole in the Wall in Baldwin's Gardens, inscribed to his friend Mr. Playford on his book of Catches, and his setting up a weekly club for the encouragement of music and good fellowship. It had some success in promoting the practice of catch-singing in and about London, and also at Oxford; but it does not appear that in other parts of the kingdom any such musical clubs or societies were formed, as it was the drift of the proposal to recommend.

It is conjectured that Henry Playford survived his father but few years, for we meet with no publication by him after the year 1710, about which time Mr. John Young was become a man of note in the business of selling musical instruments and music books. The shop of this person was at the corner of London-House-yard in St. Paul's church-yard, and was much frequented by the choir-men of St. Paul's. Edward Ward, in his London Spy, says that there was perpetual fiddling in it to draw in customers, and that the door used to be crowded with hearers; this Mr. John Young was the father of a musical family, and of Mr. Talbot Young, a fine performer on the violin, the founder of the Castle concert in Paternoster-row, of whom there will be occasion to speak hereafter.

## C H A P. VI.

THE flute appears to be an instrument of great antiquity in this kingdom; it is frequently mentioned by Chaucer; and it seems by the description of it in Merfennus, that there was a species of it, which by himself and other foreigners was termed the English Flute, 'Fistula dulcis seu Anglica \*.' The proper and most discriminating

\* See before, page 129.

appella-

appellation for it is that of the Flute à bec, or beaked flute\*; nevertheless we meet with ancient books of instructions for the instrument, wherein it is termed, but very improperly, as it is conceived, the Recorder. Milton could never mean that they were one and the same instrument, when in the same line he mentions

\* Flutes and soft Recorders.

Among bird-fanciers the word record is used as a verb to signify the first essays of a bird in singing†; and it is well known that Bullfinches and other birds are taught to sing by a flajolet. Lord Bacon, in his Natural History, Cent. III. Sect. 221, speaks of Recorders and Flutes at the same instant, and says that the Recorder hath a less bore and a greater, above and below; and elsewhere, Cent. II. Sect. 187, he speaks of it as having six holes, in which respect it answers to the Tibia minor or flajolet of Merfennus. From all which particulars it should seem that the Flute and the Recorder were different instruments, and that the latter in propriety of speech was no other than the flajolet.

Nevertheless the terms are confounded; and in a book of instructions and lessons for the flute, so old that the notation is by dots, the instructions for the instrument are entitled directions for the Recorder.

We are now to speak of the method of notation by dots, which will easily be understood by such as have ever had occasion to look into the books published for the instruction of learners on the flute, German flute, or hautboy, for it consists simply of a stave of eight lines, answering to the number of holes on the instrument, whereon dots are placed to signify when the holes are to be stopped, the uppermost line answering to the thumb-hole; so that dots on all the eight lines bespeak the note F, and dots on all the lines but the low-

\* See an explanation of this term vol. II. pag. 451, in not.

† Nevertheless the pastoral poets use it for the singing of birds in general, as in these instances:

Sweet Philomel, the bird,  
that hath the heavenly throat,  
Doth now alas! not once afford,  
*recording* of a note.

N. BRÉTON, in ENGLAND'S HELICON.

Now birds *record* new harmonic,  
And trees do whistle melodies;  
Now every thing that nature breeds,  
Doth clad itself in pleasant weeds.

THO. WATSON, in the same collection.

est,

est, G; and so of the rest: and as to the time, it was signified by such characters as were used for the same purpose in the tablature for the lute. The like way of playing by dots was used for the flajolet, as appears by a book entitled 'The Pleasant Companion, or new Lessons and Instructions for the Flagelet by Thomas Greeting, Gent.' printed for John Playford in 1675.

The last publication of this kind was a book called *The New Flute Master*, printed in 1704, in which are sundry preludes by Mr. John Banister, the grandson of that Banister mentioned before to have been sent to France by king Charles II. for improvement on the violin; in this the learner is furnished with directions for playing either Dot-way or Gamut-way, for these were the terms of distinction, and is left to his choice of either.

After what has been said of the tablature, and of the notation by dots, it must appear that the playing at sight after either of these methods, was scarcely practicable, and that the rejection of them both is but a consequence of the great improvements of music within this last century.

From the account herein before given of the progress of music, it appears that through every stage of improvement, besides that it was the profession of persons educated to the practice of it, it was the recreation of gentlemen: among the latter, those of a more grave and serious turn, betook themselves to the practice of the lute and viol da gamba\*, resorting to it as a relief from study, and as an incentive to sober mirth. Others, less sensible of the charms of harmony and melody, looked upon music as a mere accomplishment, and were content to excel only on those instruments on which a moderate degree of proficiency might be attained with little labour and application; and these seem to have been the Flute à bec and the Flajolet: the latter of these was for the most part the amusement of boys; it was also used for the purpose of teaching birds, more particularly bullfinches, to sing easy tunes; for which reason one of the books of instructions for the flajolet now extant, is entitled *The Bird-fancier's Delight*; but the flute, especially of the larger size, was a more solemn instrument, and was taken to by the fine gentlemen of the time,

\* In the will of Sir Henry Wotton, printed in his remains, is a bequest of his viol da gamba to one of his friends. Sir John Bolles, Sir Francis North, and Sir Roger L'Estrange, as above related, were excellent performers on this instrument.

whose

whose characters were formed after that model of good breeding exhibited in the French court towards the end of the last century.

Cibber, in the *Apology for his Life*, page 214, has with great propriety marked the character of the beaux of his time, who he says were of a quite different cast from the modern stamp, and had more of the stateliness of the peacock in their mein than now, which seems to be their highest emulation, the pert air of a lapwing; to which remark we may add, that the character of a gentleman, in the vulgar apprehension, consisted then in the assemblage of such external qualifications, as served to recommend him to the favour of those who looked no further than the mere outside; among which some small skill in music was thought as necessary as the accomplishment of dancing.

As the French mode of behaving and conversing had been adopted here, so were in some degree their recreations and amusements. From the time of making that present of English flutes to the king of France, which Merfennus speaks of, the flute became a favourite instrument among the French, and many gentlemen were notable proficient on it; and though the instrument had passed from England to France, the general practice of it by persons of fashion was derived from thence to us. That the flute was formerly the instrument of a gentleman may be inferred from the following circumstance: in that species of graphical representation called still life, we observe a collection of implements and utensils thrown in disorder on a table, exhibiting a group of various forms, contrasted with each other, at the will of the artist. He that shall carefully attend to pictures of this kind, will seldom fail to find a lute, and also a flute, frequently with a book of lessons for one or the other instrument; but if this particular fails to prove that the flute was the recreation of gentlemen, what shall be said to a portrait of one of our poets, who died above fifty years ago, drawn when he was about twenty, wherein he is represented in a full trimmed blue suit, with scarlet stockings rolled above his knees; a large white peruke, and playing on a flute near half an ell in length; or to this, which is the frontispiece to a book of instructions and lessons for this instrument, published about the year 1700.



And to come nearer to our own times, it may be remembered by many now living, that a flute was the pocket companion of many who wished to be thought fine gentlemen. The use of it was to entertain ladies, and such as had a liking for no better music than a song-tune, or such little airs as were then composed for that instrument; and he that could play a solo of Schickhard of Hamburg, or Robert Valentine of Rome, was held a complete master of the instrument. A description of the mutual compliments that attended a request to one of these accomplished gentlemen to perform, or a recital of the forms of entreaty or excuse, with a relation of the apologies, the bows, the congees that passed upon such an occasion, might furnish matter for a diverting scene in a comedy; but here it may suffice to say, that in the present state of manners, nothing of the kind is to be found amongst us\*.

As the French had set us the example for the practice of the flute à bec, so did they for the German or traverse flute, an instrument of little less antiquity. The Sieur Hotteterre le Romain of Paris was the first that published instructions for it; and these were considerably improved in a treatise entitled '*Methode pour apprendre aisément à*

\* This account will not seem exaggerated to those who remember such old gentlemen as had been the scholars of Banister, Woodcock, Balston, and other masters of the flute.

• jouer

'jouer de la Flute traversiere,' by Monsr. Corrette; the former of these books was published about the year 1710; and from that time the practice of the flute à bec descended to young apprentices of tradesmen, and was the amusement of their winter evenings; the German or traverse flute still retains some degree of estimation among gentlemen, whose ears are not nice enough to inform them that it is never in tune\*.

NICHOLAS STAGGINS, a man bred under his father, a common musician in London, had interest enough to procure himself the place of composer to Charles II. and afterwards to be master of the band of music to William III. In the year 1664, more by the favour of Dr. James, the vice-chancellor, than any desert of his own, he attained to the degree of doctor in music. His exercise should have been a vocal composition in five or six parts, and also one for instruments, but the former, as being the more difficult work, was dispensed with. The partiality shewn to this man seems to have occasioned great murmurings, and to silence them the following advertisement was published in the Gazette for the year 1684, No. 1945. 'Cambridge, July 6. Dr. Nicholas Staggin, who was some time since admitted to the degree of Dr. of music, being desirous to perform his exercise upon the first public opportunity for the said degree, has quitted himself so much to the satisfaction of the whole university this commencement, that by a solemn vote they have constituted and appointed him to be a public professor of music there.'

At Cambridge is no endowment for a music professor, so that the appointment here mentioned must have been merely honorary; however, in virtue of it Dr. Tudway succeeded to the title upon the death of Dr. Staggin, and it has been continued down to the present time.

In a collection entitled 'Choice Ayres, Songs, and Dialogues to sing to the Theorbo-Lute or Bass-Viol,' published in 1675, is a

\* This is an objection that lies in common against all perforated pipes; the best that the makers of them can do is to tune them to some one key, as the hautboy to C, the German flute to D, and the flute à bec to F; and to effect this truly, is a matter of no small difficulty. The flutes of the latter kind of the younger Stanbury approach the nearest of any to perfection; but those of Bressan, though excellent in their tone, are all too flat in the upper octave. For these reasons some are induced to think, notwithstanding what we daily hear of a fine embouchure, and a brilliant finger, terms equally non-sensical applied, as they are, to the German flute, that the utmost degree of proficiency on any of these instruments is scarcely worth the labour of attaining it.

song,

song composed by Dr. Staggins, to the words 'While Alexis;' and in Playford's *Dancing-Master* is a country-dance tune called Dr. Staggins's Jig; a few other such compositions of his may possibly be found, but it does not appear that he ever composed anthems or services, or indeed any works that could render him justly eminent in his faculty.

JOHN WALLIS, an eminent divine and mathematician, was born at Ashford in Kent on the twenty-third day of November, 1616. From a grammar-school at Felsted in Essex he went to Emanuel college in Cambridge, and became a fellow of Queen's college before a vacancy happened in his own. About the year 1640 he was admitted to holy orders, and, leaving the university, became domestic chaplain to Sir Richard Darly of Yorkshire, and the Lady Vere, the dowager of Lord Horatio Vere. In 1664 he was chosen one of the scribes or secretaries to the assembly of divines at Westminster. Having made a considerable progress in mathematics and natural philosophy, he was in 1649 appointed Savilian professor of geometry at Oxford; upon which occasion he entered himself of Exeter college, and was admitted to the degree of master of arts, and in 1654 to that of doctor in divinity: soon after which, upon the decease of Dr. Gerard Langbaine, he was appointed *Custos Archivorum* of the university.

In his younger years he invented the art of decyphering, and by his great penetration and ingenuity discovered and established those principles, which have been the rule of its professors ever since, and have entitled him to the appellation of the father of the art. His singular readiness in developing the sense of secret writing, drew upon him the suspicion of having decyphered the letters of Charles I. taken at the battle of Naseby; but he fully cleared himself in a letter to Dr. Fell, bishop of Oxford, dated April 8, 1685, an extract whereof is published in the preface to Hearne's edition of Peter Langtoft's Chronicle.

Dr. Wallis was one of those persons whose private meetings for the improvement of philosophy by experiments, gave occasion to the institution of the Royal Society; and after its establishment he was a constant attendant, and frequent correspondent of the society, communicating from time to time his discoveries in various branches of natural philosophy and the mathematics, as appears by his publications in the *Philosophical Transactions*.

The

The learning of Dr. Wallis was not less deep than extensive. A singular degree of acuteness and penetration is discoverable in all his writings, which are too multifarious to be here particularized; and the rather as a copious account of them is given in his life in the *Biographia Britannica*. Those which it concerns us here to take notice of, are his edition of Ptolemy, with the appendix, entitled ‘*De veterum harmonia ad hodiernam comparata* \*;’ as also ‘*Porphirii in Harmonica Ptolemæi Commentarius, ex cod. MSS. Græcæ & Latine editus*;’ and ‘*Manuelis Bryennii harmonica ex Cod. MSS.*’ which are contained in the third and last volume of his works in folio, printed at Oxford in 1669. These pieces of ancient harmonics, with those before published by Meibomius, complete the whole of what the ancient Greek writers have left upon that subject.

Dr. Wallis was also the author of sundry papers printed in the *Philosophical Transactions*, particularly A Discourse on the Trembling of consonant Strings †; another on the division of the monochord ‡; another on the imperfection of the organ §; and a fourth on the strange effects reported of music in former times §.

Many particulars of the life of this great man are related in a letter from him to Dr. Thomas Smith, printed in the preface to Hearne’s edition of Peter Langtoft’s Chronicle; at the end of which letter is a very serious vindication of himself from the calumnies of his enemies. What is related of him in the *Athen. Oxon.* is little to be regarded, for it is evident that Wood hated him for no other reason than the moderate principles which he professed, and which shew Dr. Wallis to have been a much wiser man than himself.

He died on the twenty-eighth day of October, 1703, in the eighty-eighth year of his age, and was buried in the church of St. Mary at Oxford, in which is a handsome monument to his memory.

\* The reduction of the ancient system of music to the modern, which makes the Greek scale, as far as it goes, correspond with that of Guido, though an arduous undertaking, Dr. Wallis has happily effected in his appendix to Ptolemy; and in his notes on that work he has gone very near to demonstrate an exact correspondence between the modes of the ancients and the keys of the moderns.

† *Philos. Transf.* No. 134, pag. 839, Mar. anno 1677.

‡ *Ibid.* No. 238, pag. 80, Mar. anno 1698.

§ *Ibid.* No. 241, pag. 249, July, anno 1698.

§ No. 243, pag. 297, Aug. anno 1698. Lowthorp and Jones’s *Abridgm. edit.* 1732, chap. x. pag. 666, et seq.



## C H A P. VII.

JOHN BLOW M<sup>S</sup>. DOCT.

MDCC.

**J**OH<sup>N</sup> BLOW, a native of North Collingham in the county of Nottingham, was one of the first set of children after the restoration, being bred up under Captain Henry Cook. He was also a pupil of Hingeston, and after that of Dr. Christopher Gibbons. On the sixteenth day of March, 1673, he was sworn one of the gentlemen of the

the chapel in the room of Roger Hill; and in July, 1674, upon the decease of Mr. Pelham Humphrey, was appointed master of the children of the chapel. In 1685 he was made one of his majesty's private music, and composer to his majesty, a title which Matthew Lock had enjoyed before him, but which seems to have been at that time merely honorary. He was also almoner and master of the choristers of the cathedral church of St. Paul, being appointed to those places upon the death of Michael Wile, in 1687, who had been admitted but in the January preceding; but he resigned them in 1693, in favour of his scholar Jeremiah Clark. Blow was not a graduate of either university; but archbishop Sanoroft, in virtue of his own authority in that respect, conferred on him the degree of doctor in music. Upon the decease of Purcell in 1695, he became organist of Westminster-abbey. In the year 1699 he was appointed composer to his majesty, with a salary of forty pounds a year, under an establishment, of which the following is the history. After the revolution, and while king William was in Flanders, the summer residence of queen Mary was at Hampton Court. Dr. Tillotson was then dean of St. Paul's and the reverend Mr. Gosling sub-dean, and also a gentleman of the chapel. The dean would frequently take Mr. Gosling in his chariot thither to attend the chapel duty; and in one of those journies, the dean talking of church-music, mentioned it as a common observation, that ours fell short of what it had been in the preceding reign, and that the queen herself had spoke of it to him. Mr. Gosling's answer was, that Dr. Blow and Mr. Purcell were capable of composing at least as good anthems as most of them which had been so much admired, and a little encouragement would make that appear. The dean mentioned this to her majesty, who approved of the thought, and said they should be appointed accordingly, with a salary of 40l. per annum\*, adding that it would be expected that each should produce a new anthem on the first Sunday of his month of waiting†.

\* These salaries have since been augmented to 73l. per annum, and thereby made equal to those of the gentlemen of the chapel.

† Dr Tillotson's interest with queen Mary, which was very great, is thus to be accounted for. Upon her marriage, the prince of Orange and she were hurried out of town so fast (there being a secret design to invite them to an entertainment in the city) which the court did not like, that they had scarce time to make provision for their journey. Being come to Canterbury, they repaired to an inn, where, through haste, they came very meanly provided. Upon application by Mr. Bentinck, who attended them, to borrow money of the corporation, the mayor and his brethren, after grave deliberation, were afraid

This conversation, according to the account above given, which was communicated by the son of Mr. Gostling now living, was had in the life-time of Purcell, that is to say, before the year 1695, but it did not take effect till four years after, and then only as to one composer\*, as appears by the following entry in the Cheque-book.

“ 1699. Upon a new establishment of a composer's place for  
 ‘ the chapel royal, Dr. John Blow was admitted into it by a  
 ‘ warrant from the right reverend dean, and sworn in by  
 ‘ me

‘ RALPH BATTELL, Subdean.’

Blow was a composer of anthems while a chapel-boy, as appears by Clifford's collection, in which are several subscribed ‘ John Blow, ‘ one of the children of his majesty's chapel ;’ and on the score of his merit was distinguished by Charles II. The king admired very much a little duet of *Carissimi* to the words ‘ *Dite o Cieli,*’ and asked of Blow if he could imitate it. Blow modestly answered he would try, and composed in the same measure, and the same key of D with a minor third, that fine song ‘ *Go perjured man*†.’ That the reader may be able to draw a comparison between the two compositions, that of the Italian is here inserted. Blow's is known to every Englishman conversant in music.

afraid to lend them any. Dr. Tillotson, then dean of Canterbury, hearing of this, immediately got together his own, and what other plate and money he could borrow, and went to the inn to Mr. Bentinck with the offer of what he had. This was highly acceptable to the prince and princess, and the dean was carried to wait upon them. By this lucky accident he began that acquaintance and correspondence with the prince and Mr. Bentinck, which advanced him afterwards to the archbishoprick. Echard's *Hist. of Eng.* Appendix, page 11. Rapin, vol. II. page 683. This fact is related by Dr. Birch in his life of archbishop Tillotson, page 49, with this additional circumstance, that it is drawn from a manuscript account taken from the archbishop's own mouth.

\* There was no appointment of a second-composer till 1715, when Mr. John Weldon was admitted and sworn into that place.

† He afterwards composed another, little inferior, also printed in the *Amphion Anglicus*, to the words ‘ *Go perjured-maid.*’

Dite

DITE, o Cieli, sì cru - deli so - noi si guar -  
DITE, o Cieli, sì cru deli sono i  
- di del mio Ben del mio Ben sì crudeli sono i guardi  
guardi del mio Ben del mio Ben sì crudeli sono i guardi  
del mio Ben. Ben. so - no dardi che pun -  
del mio Ben. Ben. so - no dardi che pun -  
- tu - re dan sì dure, dan sì du - re, -  
- tu - re dan sì dure, dan sì du - re, che trafitto ne

che trafit-to ne resta il cor e'l fen che trafit-to ne  
 resta il cor e'l fen - - - - -  
 6 6 7 6 7 6 7 6 7 8

ref-ta il cor e'l fen che trafit-to ne resta il cor e'l  
 - che trafit-to ne ref-ta il cor e'l fen che trafit-to ne  
 6 6 6 3 # 6 6 6 3 7 6 7 8

fen il cor e'l fen il cor - - e'l  
 ref-ta il cor e'l fen e'l, fen il cor - - e'l  
 6 5 6 6 5 6 6 6 6 6 6 6 5 4 #

fen. fen.  
 fen. fen.

GIACOMO CARISSIMI

The song of 'Go perjured man,' was first published singly, and some years after in the fourth and last book of the Theater of Music, printed for Henry Playford in 1687. It was again published with the addition of instrumental parts, in the *Amphion Anglicus* of Dr. Blow.

The *Orpheus Britannicus* of Purcell had been published by his widow soon after his decease; and contained in it some of that author's finest songs: the favourable reception it met with was a motive with Blow to the publication, in the year 1700, of a work of the same kind, entitled '*Amphion Anglicus*, containing compositions for one, two, three, and four voices, with accompaniments of instrumental music, and a thorough-bass figured for the organ, harpsichord, or theorbo-lute.'

This book was dedicated to the princess Anne of Denmark; in the epistle the author gives her royal highness to understand that he was preparing to publish his church services and divine compositions, but he lived not to carry his design into effect. To the *Amphion Anglicus* are prefixed commendatory verses by sundry persons, many of whom had been his scholars, as namely, Jeremiah Clark, organist of St. Paul's cathedral; William Croft, organist of St. Anne Soho, and John Barret, music-master to the boys in Christ's hospital, and organist of St. Mary at Hill. Among them is an ode addressed to the author by one Mr. Herbert, in a note on which it is said that an anthem of Bird, in golden notes, is preserved in the Vatican library; and in the second stanza are the following lines respecting Blow:

- His Gloria Patri long ago reach'd Rome,
- Sung and rever'd too in St. Peter's dome;
- A canon will outlive her jubilees to come.\*

The canon here meant is that fine one to which the Gloria Patri in Dr. Blow's Gamut service is set\*. That it should be sung in St. Peter's church at Rome may seem strange, but the fact is thus accounted for: Dr. Ralph Battell, subdean of the royal chapel, and a prebendary of Worcester, being at Rome in the reign of James II.

\* The whole service is printed in the first volume of Dr. Boyce's Cathedral Music, page 263, and the Canon alone, in the editions of Playford's Introduction after the year 1700.

was much with Cardinal Howard, then protector of the English nation, as Cardinal Albani is now, and being upon his return to England, the Cardinal requested of him some of our church-music, particularly the compositions of Blow and Purcell, which he said he had been told were very fine; the doctor answered he should readily oblige his eminence, and desired to know how he should send them; the Cardinal replied in William Penn's packet \*. And there can be little doubt but that so excellent a composition as that above mentioned was in the number of those sent.

Of the work itself little is to be said; in the songs for two, three, and four voices, the harmony is such as it became so great a master to write; but in the article of expression, in melody, and in all the graces and elegancies of this species of vocal composition, it is evidently defective.

Dr. Blow set to music an Ode for St. Cecilia's day, 1684, the words by Mr. Oldham, published, together with one of Purcell on the same occasion, performed in the preceding year. He also composed and published a collection of lessons for the harpsichord or spinnet, and an ode on the death of Purcell, written by Mr. Dryden. There are also extant of his composition sundry hymns printed in the *Harmonia Sacra*, and a great number of Catches in the latter editions of the *Musical Companion*.

This great musician died in the year 1708, and lies buried in the

\* This was the famous William Penn, the Quaker, who from the favour shewn him by James II. and other circumstances, was strongly suspected to be a concealed papist. The imputation he affected to consider as greatly injurious to his character; and accordingly entered into a very serious debate with archbishop Tillotson on the subject, which he did not give over till by his letters he had fully convinced him that the charge was groundless. If the above anecdote does not stagger the faith of those who have read Penn's letters, it is possible the following story may.

The same Dr. Battell being a prebendary of Worcester, was, as his duty required, annually resident there for a certain portion of the year; the gaoler of the city was a man of such a character, as procured him admittance into the best company. By this person, Dr. Battell was told that he had once in his custody a Romish priest, who lamenting the troubles of James the Second's reign, told his keeper that the misfortunes of that prince were chiefly owing to Father Petre and Father Penn. Dr. Battell recollecting that Penn was frequently with Sherlock, then dean of St. Paul's, was determined to sift him about it; accordingly he applied to Dr. Sherlock, with whom he was well acquainted, and told him the story; the Doctor said that Mr. Penn dined with him once a week, and that he should be glad to be satisfied touching the truth or falsehood of the insinuation; that he would mention it to Penn, and engage Dr. Battell to meet him at the deanery and state the fact as he had heard it; but Penn evaded an appointment, and from that time forbore his visits to Dr. Sherlock.

north aisle of Westminster-abbey. On his monument is the canon above mentioned, engraven on a book under the following inscription.

Here lieth the body  
Of JOHN BLOW, Doctor in Musick,  
Who was organist, composer, and  
Master of the children of the chapel  
Royal for the space of 35 years,  
In the reigns of  
K. Cha. II. K. Ja. II.  
K. Wm and Q. Mary, and  
Her present majesty Q. Anne,  
And also organist of this collegiate church,  
About 15 years.  
He was scholar to the excellent musician  
Dr. Christopher Gibbons,  
and master to the famous Mr. H. Purcell,  
and most of the eminent masters in musick since.  
He died Oct. 1, 1708, in the 60th year of his age.  
His own musical compositions,  
Especially his church musick,  
Are a far nobler monument  
To his memory,  
Than any other can be raised  
For him.

He married Elizabeth, the only daughter of Edward Braddock, one of the gentlemen, and clerk of the cheque, of the royal chapel, one of the choir, and master of the children of Westminster-abbey. She died in childbed on the twenty-ninth day of October, 1683, aged thirty. By her he had four children, viz. a son, named John, and three daughters, Elizabeth, married to William Edgworth, Esq. Catharine, and Mary. John died on the second day of June, 1695, aged fifteen; he lies buried in the north ambulatory of the cloister of Westminster-abbey, next to his mother, with an inscription, purporting that he was a youth of great towardness and extraordinary hopes. Elizabeth died the second day of December, 1719; Catharine the nineteenth of May 1730, and Mary the nineteenth of November 1738.

Dr.



Dr. Blow was a very handsome man in his person, and remarkable for a gravity and decency in his deportment suited to his station, though he seems by some of his compositions to have been not altogether insensible to the delights of a convivial hour. He was a man of blameless morals, and of a benevolent temper; but was not so insensible of his own worth, as to be totally free from the imputation of pride. Such as would form a true estimate of his character as a musician, must have recourse to his compositions for the church, which are very many; and to them we are very judiciously referred by the author of his epitaph; for it is not in his songs, a few excepted, that we find much to admire; the reason whereof may be that his studies had been uniformly directed to the expression in musical language of the most sublime sentiments. Notwithstanding the encomiums contained in the verses prefixed to the *Amphion Anglicus*, the publication of that work drew on Blow the censures of Dr. Tudway and others of his friends, some of whom ascribed it to no better a motive than a desire to emulate Purcell; though whoever shall compare it with the *Orpheus Britannicus*, must be convinced that in point of merit the difference between the two is immeasurable. For this reason the friends of Dr. Blow's memory may wish that this collection of songs had never been published, but for their consolation let them turn to those heavenly compositions, his services and anthems, particularly his services in *ELAMI* and *ARE*, his Gamut service above-mentioned, and the anthems 'God is our hope and strength,' 'O God wherefore art thou absent,' and 'I beheld and lo a great multitude \*,' printed in Dr. Boyce's *Cathedral Music*, which afford abundant reason to say of Dr. Blow, that among church musicians he has few equals, and scarce any superior.

\* Touching the last of the above-mentioned anthems there is an anecdote, which, as it was communicated by Mr. Weeley of the king's chapel, who had been a scholar of Blow, we may venture to give as authentic. In the reign of king James II. an anthem of some Italian composer had been introduced into the chapel, which the king liking very much, asked Blow if he could make one as good; Blow answered he could, and engaged to do it by the next Sunday, when he produced the anthem 'I beheld,' &c. When the service was over the king sent Father Petre to acquaint Blow that he was much pleased with it. 'But,' added Petre, 'I myself think it too long.' 'That,' answered Blow, 'is the opinion of but one fool, and I heed it not.' The Jesuit was so nettled at this expression of contempt, that he meditated revenge, and wrought so with the king, that Blow was put under a suspension, which however he was freed from by the Revolution, which took place very shortly after.

HENRY

C H A P. VIII.



VERA EFFIGIES

HENRICI PURCELL.

ÆTAT SUE XXIV.

**H**ENRY PURCELL was the son of Henry Purcell\*, and the nephew of Thomas Purcell, both gentlemen of the chapel at the restoration of Charles II. † The former died on the eleventh day.

\* Astmol. MS.

† Vide page 358, the list of the gentlemen and officers of the chapel at the time of the coronation of king Charles II. being St. George's day, 1661. Thomas Purcell was the

of August, 1664\*, his son being then but six years old; the latter survived, and continued in his station till the day of his death, which was the thirty-first of July, 1682†. At the time of the decease of the elder Henry, Capt. Cook was master of the children of the chapel, and having been appointed to that charge immediately upon the restoration, had educated one set of children, who for distinction sake are called the first set of chapel children after that event. Among these were Blow, Wife, Pelham Humphrey, and others.

Purcell was one of the second set, and is said to have been educated under Blow; but considering that Purcell was born in 1658, and that Blow was not appointed master of the children till sixteen years after, it can hardly be thought that Blow was his first instructor. It may with a greater appearance of probability be supposed that Purcell was at first a scholar of Cook, who came in at the restoration, and died in 1672; and the rather as it is certain that he was a scholar of Humphrey, who was Cook's immediate successor. To reconcile these several facts with the inscription on Blow's monument, in which it is expressly said that Blow was Purcell's master, the only way is to suppose that Purcell, upon quitting the chapel, might, for the purpose of completing his studies, become the pupil of Blow, and thereby give occasion to what is generally reported touching the relation between them of master and scholar.

Being very diligent and attentive to the instructions of his teachers, Purcell became an early proficient in the science of musical composition, and was able to write correct harmony at an age, when to be qualified for the performance of choral service is all that can be expected. And here it may be noted that among the first set of children of the chapel after the restoration, were several, who while they were in that station were the composers of anthems; and Purcell, who was of the second set, gave proofs of his genius by the composition of several of those anthems of his, which are now sung in the church.

Upon the decease of Dr. Christopher Gibbons in the year 1676, Purcell, being then but eighteen years of age, was appointed organist of the collegiate church of Saint Peter at Westminster;

the author of that fine chant printed in Dr. Boyce's collection, vol. I. page 289, No. II. called the Burial Chant.

\* Ashmol. MS.

† Cheque-book.

and in the year 1682, upon the decease of Mr. Edward Low, he became his successor as one of the organists of the chapels royal.

It has been remarked by one who was intimately acquainted with him, that Purcell in his earlier compositions gave into that style which king Charles II. affected : this is true so far as it respects the melody of his compositions, and for so doing he had the authority of Wise and Humphrey ; though, to say the truth, the taste of the king, and the example of these his predecessors did but coincide with his own ideas of music. There is a vulgar tradition that Mary d'Este of Modena, the consort of king James II. upon her arrival in England, brought with her a band of musicians of her own country, and that Purcell, by acquaintance and conversation with them, and sometimes joining with them in performance, contracted an affection for the Italian style ; but for this assertion there is no foundation, for before this time he had looked very carefully into the works of the Italian masters, more especially Carissimi, Cesti, Colonna, Gratiani, Bassani, and Stradella, of which latter he could never speak without rapture.

There is very little doubt but that the study of the works of these excellent masters was the motive with Purcell for introducing into his compositions a more elegant and pathetic melody than had been known in England ; of the good effects whereof he was soon so well persuaded, that in the year 1683 he published twelve Sonatas for two violins and a bass, for the organ or harpsichord, in the preface to which he gives the following as his sentiments of the Italian music. \* \* \* For  
 ' its author he has faithfully endeavoured a just imitation of the most  
 ' famed Italian masters, principally to bring the seriousness and gravity  
 ' of that sort of musick into vogue and reputation among our  
 ' countrymen, whose humour 'tis time now should begin to loath  
 ' the levity and balladry of our neighbours. The attempt he confesses  
 ' to be bold and daring ; there being pens and artists of more  
 ' eminent abilities, much better qualified for the employment than  
 ' his or himself, which he well hopes these his weak endeavours will  
 ' in due time provoke and enflame to a more accurate undertaking.  
 ' He is not ashamed to own his unskilfulness in the Italian language,  
 ' but that is the unhappiness of his education, which cannot justly be  
 ' counted his fault ; however he thinks he may warrantably affirm  
 ' that he is not mistaken in the power of the Italian notes, or elegance  
 ' of their compositions.'

From the structure of these compositions of Purcell, it is not improbable that the sonatas of Bassani, and perhaps of some other of the Italians, were the models after which he formed them: for as to Corelli, it is not clear that any of his works were got abroad so early as the year 1683. Be that as it may, the sonatas of Purcell have manifestly the cast of Italian compositions; each begins with an adagio movement: then follows what we should call a fugue, but which the author terms a canzone; then a slow movement, and last of all an air. Before the work is a very fine print of the author, his age twenty-four, without the name of either painter or engraver, but so little like that prefixed to the Orpheus Britannicus, after a painting of Closterman, at thirty-seven, that they hardly seem to be representations of the same person.

It should seem that this work of Purcell met with encouragement, for afterwards he composed ten Sonatas, in four parts, among which is one in F ♯ A C, that for its excellence has acquired the appellation of the Golden Sonata. These were not published till after his decease, and will therefore be spoken of hereafter.

As Purcell had received his education in the school of a choir, the natural bent of his studies was towards church music: services he seemed to neglect, and to addict himself to the composition of anthems, a kind of music which in his time the church stood greatly in need of.

And here it is proper to mention an anthem of his, 'Blessed are they that fear the Lord,' as being composed on a very extraordinary occasion. Upon the supposed pregnancy of king James the Second's queen in 1687, a proclamation was issued for a thanksgiving to be observed on the fifteenth day of January, in London and twelve miles round; and on the twenty-ninth day of the same month throughout England, for joy of this event; and Purcell, being then one of the organists of the royal chapel, was commanded to compose an anthem, and he did it accordingly for four voices with instruments. The original score in his own hand-writing is yet extant.

The anthem 'They that go down to the sea in ships,' was composed at the request of the Rev. Mr. Subdean Gosling, who being at sea with the king and the duke of York in the Fubbs yacht, and in great danger of being cast away, providentially escaped\*.

\* For the particulars of this deliverance vide ante, page 359, in not.

Among

Among the letters of Tom Brown from the dead to the living, is one from Dr. Blow to Henry Purcell, in which it is humourously observed, that persons of their profession are subject to an equal attraction of the church and the playhouse, and are therefore in a situation resembling that of the tomb of Mahomet\*, which is said to be suspended between heaven and earth. This remark of Brown does so truly apply to Purcell, that it is more than probable his particular situation gave occasion to it; for he was scarcely known to the world, before he became, in the exercise of his calling, so equally divided between both, the church and the theatre, that neither the church, the tragic, nor the comic muse could call him her own.

In the pamphlet, so often referred to in the course of this work, entitled *Roscus Anglicanus, or an Historical View of the Stage*, written by Downes the prompter, and published in 1708, we have an account of several plays and entertainments, the music whereof is by that writer said to have been composed by Purcell. It does not appear that he had any particular attachment to the stage, but an occasional essay in dramatic music drew him into it. One Mr. Josias Priest, a celebrated dancing-master, and a composer of stage dances, kept a boarding school for young gentlewomen in Leicester-fields†; and the nature of his profession inclining him to dramatic representations, he got Tate to write, and Purcell to set to music, a little drama called *Dido and Æneas*‡; Purcell was then of the age of nineteen, but the music of this opera had so little appearance of a puerile essay, that there was scarce a musician in England who would not have thought it an honour to have been the author of it. The exhibition of this little piece by the young gentlewomen of the school to a select audience of their parents and friends was attended with general applause, no small part whereof was considered as the due of Purcell.

At this time Banister and Lock were the stage composers; the former had set the music to Dr. Davenant's opera of *Circe*, and the latter to *Macbeth*; but the fame of *Dido and Æneas* directed the eyes of the managers towards Purcell, and Purcell was easily prevailed on by Mr. Priest to enter into their service. He composed the

\* Works of Mr. Thomas Brown, vol. II. page 301.

† He removed in 1680 to the great school-house at Chelsea, formerly Mr. Portman's. *Vide Gazette*, Numb. 1567.

‡ The song in the *Orpheus Britannicus* 'Ah! Belinda,' is one of the airs in it. In the original opera the initial words are 'Ah! my Anna.'

music to a variety of plays mentioned in Downes's account, of which the following is an abstract.

Theodosius or the Force of Love, written by Nat. Lee, the music by Mr. Henry Purcell, being the first he ever composed for the stage. King Arthur, an opera written by Dryden, the musical part set by Mr. Henry Purcell, and the dances composed by Mr. Josiah \* Priest. The Prophets, an opera written by Mr. Betterton, the vocal and instrumental music by Mr. Henry Purcell, the dances by Mr. Priest. The Fairy Queen, an opera altered from the Midsummer Night's Dream of Shakespeare, the music by Mr. Purcell, the dances by Mr. Priest.

These are all the plays to which, according to Downes's account, Purcell composed the music. But it appears by the Orpheus Britannicus that he made the music to very many others, namely, Timon of Athens, Bonduca, the Libertine, the Tempest, as altered from Shakespeare by Dryden and Sir William D'avenant; and composed many of the songs in that most absurd of all dramatic representations, the History of Don Quixote in three parts, by Tom D'Urfey. Farther that collection of *Airs* composed for the Theatre, published by his widow in 1697, contains the overtures and airs to the following operas and plays, Dioclesian †, King Arthur, Fairy Queen, the Indian Queen, the Married Beau ‡, Old Bachelor, Amphitryon, and Double Dealer, comedies; and to the Princess of Persia ||, the Gordian Knot untied ¶, Abdelazor, or the Moor's Revenge §, and Bonduca \*\*, tragedies, and the Virtuous Wife, a comedy †.

The opera of Dioclesian in score was published by Purcell himself in the year 1691, with a dedication to Charles duke of Somerset, in which he observes that 'musick is yet but in its nonage, a forward child, which gives hope of what he may be hereafter in England, when the masters of it shall find more encouragement;' and 'that it is now learning Italian, which is its best master, and studying a little of the French air, to give it somewhat more of gaiety and fashion.'

In the year 1684 Purcell published 'A musical entertainment performed on November 22. 1683, it being the festival of St. Cecilia, a great patroness of music.'

\* Sic Orig.

† Called also the Prophets; it was not written by Betterton, but was altered by him from Beaumont and Fletcher.

‡ By Crowne.

§ By Elkanah Settle.

¶ The author unknown.

§ By Mrs. Behn.

\*\* By Beaumont and Fletcher.

† By D'Urfey.

The

The rest of Purcell's compositions in print are chiefly posthumous publications by his widow, and consist of 'A Collection of Ayres composed for the Theatre, and upon other occasions, 1697.' The ten Sonatas abovementioned, the ninth whereof is that which for its excellence is called the Golden Sonata in F FA UT, printed also in 1697. Lessons for the Harpsichord, Orpheus Britannicus, in two books, a work not more known than admired, sundry hymns and four anthems in the Harmonia Sacra, and part of the solemn burial service, which was completed by Dr. Croft, and is printed at the end of his book of anthems. The compositions above-mentioned, as also a great number of songs and airs, rounds and catches, and even dance-tunes, set by him, are a proof of Purcell's extensive genius; but neither the allurements of the stage, nor his love of mirth and goodfellowship, of which he seems to have been very fond, were strong enough to divert his attention from the service of the church.

The Te Deum and Jubilate of Purcell are well known to all persons conversant in cathedral music. The general opinion has long been that he composed these offices for the musical performance at St. Paul's for the benefit of the sons of the clergy\*, grounded perhaps on

\* Of this benevolent institution the history is as follows. In the time of the usurpation a sermon was preached at St. Paul's, Nov. 8, 1658, to the sons of ministers solemnly assembled, by George Hall, minister at St. Botolph Aldersgate. It is supposed that the design of this discourse was to promote charitable contributions in favour of the sons of the clergy, since the corporation created for that purpose date their origin from the time above-mentioned. Whether before the restoration sermons of this kind were annual, we know not, but afterwards a charter was granted, bearing date the first day of July, 1678, whereby a body politic and corporate was constituted by the name of the Governors of the Charity for the Relief of the poor Widows and Children of Clergymen, with licence to possess any estate not exceeding the yearly value of 2000*l.* Afterwards, upon the accession of Dr. Thomas Turner's gift, which amounted to about 18,000*l.* the governors, Dec. 16, 1714, obtained an augmentation of the said grant, by a licence to possess the yearly value of 3000*l.* over and above all charges and reprises, as also over and above the said 2000*l.* per annum. To promote the design of this institution, a sermon was preached at the anniversary meeting of the sons of clergymen in the church of St. Mary le Bow on the seventh day of November, 1678, by Dr. Thomas Sprat, afterwards bishop of Rochester, in which, upon a reference to it, it appears that these solemnities had been usual before they were encouraged by a royal establishment.

The sermons continued to be preached at Bow church till the year 1697, when Dr. George Stanhope preached his sermon for the benefit of this charity at the cathedral church of St. Paul, at which time, as it is imagined, the thought was first suggested of a grand musical performance, as a joint motive to devotion and pity, with the eloquence of the preacher.

The annual feast of the sons of the clergy appears to be prior to their incorporation. In the London Gazette of November 22, 1677, is an advertisement of the annual feast of the sons of the clergy, to be held at Merchant Taylor's hall, on Thursday the twenty-ninth day of November then next.

Since the year 1697 there has been constantly an annual sermon, and also a grand musical service



the uniform practice of performing them on that occasion until about the year 1713, when they gave way to the *Te Deum* and *Jubilate* of Mr. Handel, which had been composed for the thanksgiving on the peace of Utrecht, but the fact is otherwise, as will be shewn.

Soon after the restoration of Charles II. when the civil commotions that had long disturbed the peace of this realm, were at an end, the people gave into those recreations and amusements which had been so severely interdicted during the usurpation. Plays were not only permitted to be acted, but all the arts of scenical representation were employed to render them the objects of delight; and musical associations were formed at Oxford, and in other parts of the kingdom.

The first voluntary association of gentlemen in London, for the purpose of musical recreation, and which could properly be called a concert, seems to have been that at the house of Britton the small-coal man, established about the year 1678, an account whereof, as also of concerts given by masters, and which were uniformly notified in the London Gazette, will hereafter be given; but the lovers of music residing in this metropolis had a solemn annual meeting at Stationer's hall on the twenty-second day of November, being the anniversary of the martyrdom of St. Cecilia \*, from the time of rebuilding that edifice after the

service at the cathedral church of St. Paul to promote the ends of this charity; the most eminent divines of our church have in succession been the preachers, and the musical performance has received all the advantages that could possibly be derived from the assistance of the ablest of the faculty. For many years past it has been the practice of the stewards of the corporation to have at St. Paul's on the Tuesday preceding the day of the sermon, what is called a rehearsal of the performance, as also a collection for the charity.

\* St. Cecilia, among Christians, is esteemed the patroness of music, for the reasons whereof we must refer to her history, as delivered by the notaries of the Roman church, and from them transcribed into the Golden Legend, and other books of the like kind. The story says that she was a Roman lady, born of noble parents, about the year 225. That notwithstanding she had been converted to Christianity, her parents married her to a young Roman nobleman named Valerianus, a pagan, who going to bed to her on the wedding night, *as the custom is*, says the book, was given to understand by his spouse that she was nightly visited by an angel, and that he must forbear to approach her, otherwise the angel would destroy him. Valerianus somewhat troubled at these words, desired he might see his rival the angel, but his spouse told him that was impossible, unless he would be baptized and become a Christian, which he consented to: after which returning to his wife, he found her in her closet at prayer, and by her side, in the shape of a beautiful young man, the angel clothed with brightness. After some conversation with the angel, Valerianus told him that he had a brother named Tiburtius, whom he greatly wished to see a partaker of the grace which he himself had received; the angel told him that his desire was granted, and that shortly they should both be crowned with martyrdom. Upon this the angel vanished, but soon after shewed himself as good as his word; Tiburtius was converted, and both he and his brother Valerianus were beheaded; Cecilia was offered her life upon condition that she would sacrifice to the deities of the Romans, but she

fire of London. The performances on occasion of this solemnity being intended to celebrate the memory of one who, for reasons hard to the refused, upon which she was thrown into a cauldron of boiling water, and scalded to death; though others say that she was stifled in a dry bath, i. e. an inclosure from whence the air was excluded, having a slow fire underneath it; which kind of death was sometimes inflicted among the Romans upon women of quality who were criminals. See the second Nonne's Tale in Chaucer, the Golden Legend, printed by Caxton, and the Lives of Saints by Peter Ribadeneyra, Priest of the Society of Jesus. Priored at St. Omer's in 1699.

Upon the spot where her house stood is a church, said to have been built by pope Urban I. who administered baptism to her husband and his brother; it is the church of St. Cecilia in Trallereve. Within is a most curious painting of the saint, as also a stately monument, with a cumbent statue of her with her face downwards, of which the following cut is a representation.



St. Cecilia is usually painted playing either on the organ or on the harp, singing as Chaucer relates thus:

And whyles that the organs made melodie,  
To God alone thus in her herte song she,  
¶ Forde my soul and eke my body gie  
Untwenned lest I confounded be.

Over and above this account there is a tradition of St. Cecilia, that she excelled in music, and that the angel, who was thus enamoured of her, was drawn down from the celestial mansions by the charms of her melody; this has been deemed authority sufficient for making her the patroness of music and musicians.

The legend of St. Cecilia has given frequent occasion to painters and sculptors to exercise their genius in representations of her, playing on the organ, and sometimes on the harp. Raphael has painted her singing with a regal in her hands; and Domenichino and Mignard singing and playing on the harp. And in the vault under the choir of St. Paul's cathedral, against one of the middle columns on the south side, is a fine white marble monument for Miss Wren, the daughter of Sir Christopher Wren, wherein that young lady is represented on a bas relief, the work of Bird, in the character of St. Cecilia playing on the organ, a boy angel sustaining her book, under which are the following inscriptions.

• M. S.

• Desideratissime Virginis Janæ Wren Clariss. Dom. Christophori Wren Filie unice.  
• Paternæ indolis heredis dedite, pia, bonævolæ, domisidæ, Arte Musica peritissimæ.

• Here lies the body of Mrs. Jane Wren, only daughter of Sir Christopher Wren, Kt.  
• by Dame Jane his wife, daughter of William Lord Fitz-William, Baron of Lisland in  
• the kingdom of Ireland. Ob. 29 Decemb. anno 1702, Æt. 26.

In

discovery, is looked on as the tutelar saint and patroness of music, had every possible advantage that the times afforded to recommend them: not only the most eminent masters in the science contributed their performance, but the gentlemen of the king's chapel, and of the choirs of St. Paul's and Westminster, lent their assistance, and the festival was announced in the London Gazette \*.

For the celebration of this solemnity Purcell composed his *Te Deum* and *Jubilate*, and also the musical entertainment performed for St. Cecilia's day abovementioned; the latter was published, together with a second musical entertainment of Dr. Blow for the same anniversary, in the following year. The former was printed under the direction of Mrs. Purcell, but on so coarse a type, and with such evidences of inattention, as have subjected those who had the care of the publication to censure †.

In this vault lies interred also Dr. Holder, who will be spoken of hereafter. As few are acquainted with this place of sepulture, this opportunity is taken to mention that in a book entitled *A new View of London*, in two volumes octavo, 1708, it is said to be probably one of the most capacious, and every way curious vaults in the world.

A few words more touching the above-mentioned book are here added for the information of the curious reader, and will conclude what it is feared may by some be thought a tedious note.

It was written by Mr. Edward Hatton, surveyor to one of the Fire-offices in London, and the author of *Comes Comerci*, an *Index to Interest*, and other useful books. The duty of the author's employment obliged him to make surveys of houses in all parts of the city, and in the discharge thereof he took every opportunity of remarking what appeared to him most worthy of note. His *View of London* contains the names of squares, streets, lanes, &c. and a description of all public edifices, among these are the churches, which, he being very well skilled in architecture, are no where else so accurately described; and although in the book the monumental inscriptions are sometimes erroneously given, no one can see it, as he may almost every day, exposed to sale on stalls, but must regret that a work of such entertainment and utility is held so cheap.

\* Of the several poems written on occasion of this solemnity, Dryden's *Alexander's Feast* has unquestionably the preference; though it has been remarked that the two concluding lines have the turn of an epigram. Without pretending to determine on their respective merits, here follows a list of as many others of them as are to be found in Dryden's *Miscellany*.

A Song for St. Cecilia's day, 1687. By Mr. Dryden, part IV. page 331. Set to music by Mr. Handel many years after it was written.

A Song for St. Cecilia's day, 1690. Written by Tho. Shadwell, Esq. composed by Mr. King, part IV. page 93.

An Ode for St. Cecilia's day, 1690, part VI. page 130.

An Ode for St. Cecilia's day, 1693, written by Mr. Tho. Yalden, and composed by Mr. Daniel Purcell, part IV. page 35.

A Hymn to Harmony, written in honour of St. Cecilia's day, 1701, by Mr. Congreve, set to music by Mr. John Eccles, master of her majesty's musick, part IV. page 308.

A Song for St. Cecilia's day at Oxford. By Mr. Addison, part IV. page 20.

Besides these there is extant an ode for St. Cecilia's day, 1708, by Mr. Pope, printed among his works.

† Vide Preface to Dr. Croft's *Antiphons*.

The

The several works abovementioned were composed with great labour and study, and with a view to the establishment of a lasting reputation; but there are others, that is to say, hymns, in the *Harmonia Sacra*\*, and single songs and ballad tunes to a very great number, in the printed collections of his time, which alone shew the excellencies of Purcell in vocal composition; even his rounds and catches, many whereof were composed and sung almost at the same instant, have all the merit which can be ascribed to that species of harmony. And here it may not be improper to mention an anecdote respecting one of them, which the communication of a friend to this work has enabled the author to give. The reverend Mr. Subdean Gosling played on the viol da gamba, and loved not the instrument more than Purcell hated it. They were very intimate as must be supposed, and lived together upon terms of friendship; nevertheless, to vex Mr. Gosling, Purcell got some one to write the following mock eulogium on the viol †, which he set in the form of a round for three voices.

Of all the instruments that are,  
None with the viol can compare:  
Mark how the strings their order keep,  
With a whet whet whet and a sweep sweep sweep;  
But above all this still abounds,  
With a zingle zingle zing, and a zit, zan zounds.

Though the unsettled state of public affairs at the time when he lived, obliged almost every man to attach himself to one or other of the two contending parties, Purcell might have availed himself of that exemption which men of his peaceable profession have always a right to insist on, but he seemed not disposed to claim it. In James the Second's time he sung down the Whigs, and in that of William, the Tories. It is true he did not like William Lawes sacrifice his life

\* The *Harmonia Sacra* is a collection in two books, of divine hymns and dialogues, set to music by Lock, Humphrey, Blow, Purcell, and others. The third edition, printed in 1714, is by far the best. In it are four anthems by Purcell, and three by Croft, Blow, and Clark. To the second book are verses addressed to Blow and Purcell by Dr. Satcheverell. Tate collected the words, and published them in a small volume without the music.

† It was first printed in the second book of the *Pleasant Musical Companion*, published in 1701, and has been continued in most of the subsequent collections of Catches.

to the interests of a master who loved and had promoted him, but he possessed a kind of transitory allegiance; and when the former had attained to sovereignty, besides those gratuitous effusions of loyalty, which his relation to the court disposed him to, could as easily celebrate the praises of William as James.

- His billet at the fire was found,
- Whoever was depos'd or crown'd.

This indifference is in some degree to be accounted for by that mirth and good humour, which seem to have been habitual to him; and this perhaps is the best excuse that can be made for those connexions and intimacies with Brown and others, which shew him to have been not very nice in the choice of his company. Brown spent his life in taverns and alehouses; the Hole in the Wall in Baldwin's Gardens was the citadel in which he baffled the assaults of creditors and bailiffs, at the same time that he attracted thither such as thought his wit atoned for his profligacy. Purcell seems to have been of that number, and to merit censure for having prostituted his invention, by adapting music to some of the most wretched ribaldry that was ever obtruded on the world for humour. The house of Owen Swan, a vintner\* in Bartholomew-lane, humourously called Cobweb-hall, was also a place of great resort with the musical wits of that day; as also a house in Wych-street, behind the New Church in the Strand, within time of memory known by a sign of Purcell's head, a half length; the

\* In the Pleasant Musical Companion, printed in 1726, is a catch on this person, the words whereof were written by himself. A gentleman now living, who knew him, relates that the sign of his house was the Black Swan, and that he was parish-clerk of St. Michael's in Cornhill; that failing in his trade as a vintner in his latter years, he removed to a small house in St. Michael's alley, and took to the selling of tobacco, trusting to the friendship of a numerous acquaintance; and that on his tobacco papers were the following lines composed by himself.

The dying Swan in sad and moving strains,  
Of his near end and hapless fate complains,  
In pity then your kind assistance give,  
Smoke of Swan's best, that the poor bird may live.

A like exhortation to lend assistance to this poor old man, is contained in the following epigram, written by one of his friends.

The aged Swan, oppress'd with time and cares,  
With Indian sweets his funeral prepares,  
Light up the pile, thus he'll ascend the skies,  
And, Phoenix like, from his own ashes rise.

dress.

dress a brown full-bottomed wig, and a green night-gown, very finely executed. The name of the person who last kept it as a tavern, was one Kennedy, a good performer on the bassoon, and formerly in the opera band.

But notwithstanding the intimacies above-mentioned, he had connexions that were honourable. The author of the Life of the Lord Keeper North, speaking of his lordship's skill in the science, and the delight he took in the practice of music, says that at his house in Queen-street his lordship had a concert, of which Mr Purcell had the direction; and at that time of day concerts were so rare, that it required the assistance of no less than a master to keep four or five performers together: His scholars were the sons and daughters of the nobility and principal gentry in the kingdom, a circumstance which alone bespeaks the nature of his connexions; and the rank he held in his profession.

Of his performance on the organ we are able to say but little, there being no memorials remaining that can tend to gratify our curiosity in this respect, save a humorous rebus in Latin metre, written by one Mr. Tomlinson, and here inserted; in which it is intimated that he was not less admired for his performance than his compositions. The verses above alluded to were set to music in the form of a catch by Mr. Lenton; they were first printed in the second book of the Pleasant Musical Companion, published in 1701, and are as follow:

Galli marita, par tritico seges,  
Prænomen est ejus, dat chromati leges;  
Intrat cognomen blanditiis Cati,  
Exit eremi in Ædibus statim,  
Expertum effectum omnes admirentur.  
Quid merent Poetæ? ut bene calcantur.

Thus translated and set to music.

A mate to a cock, and corn tall as wheat,  
Is his Christian name who in musick's compleat:  
His surname begins with the grace of a cat,  
And concludes with the house of a hermit; note that.  
His skill and performance each auditor wins,  
But the poet deserves a good kick on the thins..

Purcell died on the twenty-first day of November, 1695\*: There-

\* Dr. Boyce, in the account of Purcell prefixed to his Cathedral Music, vol. II. says that he resigned his place of organist of Westminster-abbey in 1693; but in this particular he seems to have been misinformed: Upon searching the treasurer's accounts for 1694, Purcell

is a tradition that his death was occasioned by a cold which he caught in the night, waiting for admittance into his own house. It is said that he used to keep late hours, and that his wife had given orders to his servants not to let him in after midnight: Unfortunately he came home heated with wine from the tavern at an hour later than that prescribed him, and through the inclemency of the air contracted a disorder of which he died. If this be true, it reflects but little honour on Madam Purcell, for so she is styled in the advertisements of his works; and but ill agrees with those expressions of grief for her dear lamented husband, which she makes use of to Lady Howard in the dedication of the *Orpheus Britannicus* †. It seems probable that the disease of which he died was rather a lingering than an acute one, perhaps a consumption; and that, for some time at least, it had no way affected the powers of his mind, since one of the most celebrated of his compositions, the song 'From rosy bowers,' is in the printed book said to have been the last of his works, and to have been set during that sickness which put a period to his days. He was interred in Westminster-abbey. On a tablet fixed to a pillar, before which formerly stood the organ ‡, placed there by his patroness the Lady Elizabeth Howard, is an inscription, which has been celebrated for its elegance, and is as follows:

Purcell appears to have been then organist. Farther he is a subscribing witness to an agreement dated 20th July, 1694, between the dean and chapter of Westminster and Father Smith for repairing the abbey organ, and is therein called organist of the said church. The treasurer's accounts for 1695 are not to be found; nor can any entry be found in the books or accounts of the abbey that will determine the question whether Purcell resigned or died in the office; but upon the evidence above stated the latter is the more eligible supposition. As organist of the chapel royal he was succeeded by Mr. Francis Piggot, organist of the Temple; and as organist of Westminster abbey by Dr. Blow, who was his senior, and had been his master.

† Mr. Wanley in the Harleian Catalogue, No. 1272, giving an account of Stradella, says that when Purcell, who had only seen two or three of his compositions, heard that he was assassinated, and upon what account, he lamented him exceedingly; nay, so far as to declare that he could have forgiven him an injury in that kind; and then adds this reflection of his own, 'which those who remember how lovingly Mr. Purcell lived with his wife (or rather what a loving wife she proved to him) may understand without farther explication.'

‡ The customary place of interment for an organist is under the organ of his church. In Purcell's time, and long after, the organ of Westminster-abbey stood on the north side of the choir, and this was anciently the station of the organ in all churches. In Holkar's fine view of the inside of old St. Paul's in Sir William Dugdale's history of that cathedral, the organ is so situated, as it is at this day at Canterbury and the king's chapel. The reason of it was that the organist should not be obliged to turn his back to the altar. But this punctilio is now disregarded, and, which is extraordinary, even at the episcopos's chapel in Lincoln's-Inn fields, where the organ stands at the west end, as in most churches in this kingdom.

' Hêre

‘ Here lyes  
 ‘ HENRY PURCELL, Esq;  
 ‘ Who left this life,  
 ‘ And is gone to that blessed place,  
 ‘ Where only his harmony  
 ‘ can be exceeded.  
 ‘ Obiit 21mo. die Novembris,  
 ‘ Anno Ætatis suæ 37mo,  
 ‘ Annoq; Domini 1695.’

Lady Howard had been a scholar of Purcell; she was the eldest daughter of Thomas earl of Berkshire, and the wife of Dryden, who is plainly alluded to in the dedication of the Orpheus Britannicus. Many of his best compositions were made for her entertainment, and were recommended by her own performance. Purcell had set the music to King Arthur, and many other of Dryden's dramatic works. Dryden wrote an ode on his death which Dr. Blow set to music; and Lady Howard erected the tablet. From all these particulars the inference is not unnatural that Dryden was the author of the above inscription. On a flat stone over his grave was the following epitaph, now totally effaced.

Plaudite, felices superi, tanto hospite; nostris  
 Præfuerat, vestris additur ille choris:  
 Invida nec vobis Purcellum terra repositat,  
 Quæsta decus sæcli, deliciasque breves.  
 Tam cito decessisse, modos cui singula debet  
 Musa, prophana suos religiosa suos.  
 Vivit Io et vivat, dum vicina organa spirant,  
 Dumque colet numeris turba canora Deum.

Thus translated.

Applaud so great a guest celestial pow'rs,  
 Who now resides with you, but once was ours;  
 Yet let invidious earth no more reclaim  
 Her short-liv'd fav'rite and her chiefest fame;  
 Complaining that so prematurely dy'd  
 Good-nature's pleasure and devotion's pride.

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Dy'd?



Dy'd? no he lives while yonder organs sound,  
And sacred echos to the choir rebound.

The dwelling-house of Purcell was in a lane in Westminster, beyond the abbey, called St. Anne's lane, situated on the south side of Tothill-street, between Peter's-street and the east end of Orchard-street \*. It is presumed that he married young; at least it is certain that he was a housekeeper at the age of twenty-five, for his first Sonatas, published in 1683, are in the London Gazette of June 11, in that year, advertised to be sold at his house abovementioned.

Of the circumstances of his family we have no kind of intimation, other than the acknowledgment of his widow to Lady Howard that her generosity had extended itself to his posterity, and that the favours she had entailed upon them were the most valuable part of their inheritance: from hence we may conclude that he had children living at the time of his decease; and that they were but ill provided for †. Of these we have been able to trace one only, viz. a son named Edward, who was bred to music, and in July 1726 was elected organist of the church of St. Margaret, Westminster ‡. He was also organist of the church of St. Clement Eastcheap, London, and dying in the year 1740, was succeeded in that place by his son Henry, who had been bred up in the king's chapel under Mr. Gates. This Henry became also organist of the church of St. Edmund the King, London, and afterwards of that of St. John, Hackney. He died about twenty-five years ago. His father was a good organist, but himself a very indifferent one. Henry Purcell had two brothers, the one named Edward, whose history is contained in a monumental

\* There is a sort of curiosity in some readers which it is possible may be gratified by the following note. Dr. Heyther lived at Westminster in the same house with Camden. Dr. Christopher Gibbons in New-street, betwixt the Ambry [Almonry] and Orchard-street Westminster. In the Gazette for July 6, 1671, he advertises the loss of a silver tankard from thence. Dr. Blow's house was in the Broad Sanctuary, Westminster: Jeremy Clark's dwelling was in St. Paul's church yard, where now the Chapter-house stands.

† His will, dated the first day of November, 1695, recites that at the time of making it he was *very ill in constitution*, but of sound mind. In it no particular mention is made of his estate or effects, or of his children: It is in short a general devise to his loving wife Frances, and an appointment of her his executrix, and was proved by her in the prerogative court of the archbishop of Canterbury, on the seventh day of December, 1695.

‡ Upon an inspection of the parish-books for the purpose of ascertaining this fact, it appears that the organ of this church was built by Father Smith in 1676, and that himself was the first organist there, and played for a salary.

inscription on his grave-stone in the chancel of the church of Wight-ham near Oxford, and here inserted \*. The other was Daniel, a musician, who will be the subject of the next article.

The premature death of Purcell was a great affliction to the lovers of his art. His friends, in conjunction with his widow, for whom and his family he had not been able to make any great provision, were anxious to raise a monument of his fame. To that end they selected chiefly from his compositions for the theatre, such songs as had met with a favourable reception, and by the help of a subscription of twenty shillings each person, published in the year 1698 that well-known work the *Orpheus Britannicus*, with a dedication to the author's good friend and patroness the abovementioned Lady Howard, and commendatory verses by his brother Daniel, Mr. J. Talbot, fellow of Trinity college, Cambridge, Henry Hall, organist of Hereford, and other persons †.

It is conceived that the *Orpheus Britannicus* suffered not a little from the impatience of those who were contributors to the expence of it ; for had due time been allowed, there would have been found among the author's compositions, particularly his music for plays, a great number of songs, for the omission whereof no reason but that above can be assigned. To go no farther, in the *Tempest* are many recitatives and songs equally good with the best in the *Orpheus Britannicus* ; and if this should be doubted, let the following, taken from that drama, and which has never yet been printed, speak for itself.

\* † Here lyeth the body of EDWARD PURCEL, eldest son of Mr. PURCEL, gentleman of the royal chapel, and brother to Mr. HENRY PURCEL, so much renown'd for his skill in musick. He was gentleman-usher to king Charles the 2d. and lieutenant in Col. Trelawney's regiment of foot, in which for his many gallant actions in the wars of Ireland and Flanders, he was gradually advanced to the honour of lieutenant-colonel. He assisted Sir GEORGE ROOK in the taking of Gibraltar, and the prince of HESSE in the memorable defence of it. He followed that prince to Barcelona, was at the taking of Mountjoy, where that brave prince was killed; and continued to signalize his courage in the siege and taking of the city in the year 1705. He enjoyed the glory of his great services till the much lamented death of his late mistress queen ANNE, when, decayed with age, and broken with misfortunes, he retired to the house of the Right Hon. Montague earl of Abingdon, and died June 20th, 1717. Aged 64.

† A second edition of the *Orpheus Britannicus* was published in 1702, in a better character than the former, and with the addition of above thirty songs ; to make room for which some in the first edition are omitted. The additional songs were communicated by the Rev. Mr. George Lluclynn. This person had been a page of the back-stairs in the reign of Charles II. and at court became acquainted with Purcell. Afterwards he entered into holy orders, and had a living near Shrewsbury.

Handwritten musical score for three systems, featuring vocal lines and piano accompaniment. The lyrics are:

ÆOLUS you must appear my great commands to hear.

rough - - - Æolus appear

While

these pass o'er the deep your stormy winds must cease



while these pass o'er the



deep your stormy winds must cease while these pass o'er the



deep your stormy winds must cease your stor

my winds must cease

while these I safely keep I

sa - fely keep I'll blefs my wa -

The musical score consists of three systems. Each system has three staves: two vocal staves in treble clef and a basso continuo line in bass clef. The key signature is one flat (B-flat). The lyrics are written below the basso continuo line. The first system ends with the lyrics 'my winds must cease'. The second system ends with the lyrics 'while these I safely keep I'. The third system ends with the lyrics 'sa - fely keep I'll blefs my wa -'.

- try realm with peace while

these I safely keep I sa - - fely keep I'll blefs

my watry realm with

peace, while these I safely

keep I safe - ly keep I'll bless my wa - - -

- - - try realm with peace



while these I safely keep I sa - - fely keep, I'll blefs - -

- - my watry realm with peace

Musical score for Henry Purcell's 'The Bird Song' (No. 10 from 'The Fairy Queen'). The score is in G minor (three flats) and 3/4 time. It consists of three systems of staves. The first system has four staves: two treble staves for the vocal line and two bass staves for the lute accompaniment. The second system also has four staves. The third system has four staves, with the vocal line ending in a double bar line. The lute accompaniment continues for a few more measures before also ending. The score is written in a historical style with various ornaments and clefs.

HENRY PURCELL.

In the year 1702 was published a second edition of the *Orpheus Britannicus*, and also a second book; the editor of this latter was Henry Playford. It is dedicated to Charles Lord Halifax, and contains songs in the *Fairy Queen*, the *Indian Queen*, birthday songs\*, and other occasional compositions, together with that noble song, 'Genius of England.' This latter composition, which has an accompaniment for a trumpet, and is said to have been sung by Mr. Freeman and Mrs. Cibber, leads us to remark that Purcell was the first who composed songs with symphonies for that instrument; and that it is to be inferred from the many instances in the *Orpheus Britannicus* of songs so accompanied, that he had a great fondness for it, which is thus to be accounted for:

In the royal household is an establishment of a serjeant and office of trumpets, consisting of the serjeant and sixteen trumpets in ordinary. The origin of this office may be traced back to the time of Edw. VI. when Benediſt Browne was serjeant-trumpeter, with a salary of 24l. 6s. 8d. per ann. See vol. III. page 479. The salary was afterwards augmented to 100l. and so continues; but even thus encreased, it bears but a small proportion to the perquisites or fees of office, some of which arise from creations of nobility, and even from the patents by which sheriffs are appointed.

In Purcell's time the serjeant was Matthias Shore. This man had a brother named William, a trumpet, and also a son named John, who by his great ingenuity and application had extended the power of that noble instrument, too little esteemed at this day, beyond the reach of imagination, for he produced from it a tone as sweet as that of a hautboy. Matthias Shore had also a daughter, a very beautiful and amiable young woman, whom Purcell taught to sing and play on the harpsichord. Cibber was well acquainted with John Shore, and being one day on a visit to him at his house, happened to hear his sister at her harpsichord, and was so charmed with her, that he became her lover and married her. Cibber was then not quite twenty-two years of age, and, as himself confesses†, had no other

\* Among these is the song 'May her blest example chafe,' the bass whereof is the melody of the old ballad 'Cold and raw.' For the history of this composition vide ante page 6, in not.

† Of this family the following is the farther history. William Shore succeeded Matthias, and survived him but a few years. By a note in Strype, [St. Martin's in the Fields,

income than twenty pounds a year allowed him by his father, and twenty shillings a week from the theatre\*, which could scarce amount to above thirty pounds a year more. The marriage having been contracted against the consent of the lady's father, she and her husband were by him left to shift for themselves; upon which she took to the stage; and in a part in *Don Quixote*, together with Mr. Freeman, sung the song abovementioned, her brother performing the symphony on the trumpet.

# C H A P. IX.

TO entertain an adequate idea of the merits of Purcell, we must view him in the different lights of a composer for the church, the theatre, and the chamber. He was not fond of services, and, excepting that sublime composition, his *Te Deum* and *Jubilate*, his service in Bb, and what is called his second or *Benedicite* service, in the same key, we know of no work of his of this kind extant. Anthems afforded more exercise for his invention,

page 73.] it appears that he was buried in the old church of that parish. Old Mr. Shore was afterwards so far reconciled to his daughter Mrs. Cibber, that he gave her a small fortune; the rest of what he was possessed of he laid out in building a house on the bank of the Thames, which was called Shore's Folly, and has been demolished several years. John Shore the son succeeded his uncle in the office of Serjeant Trumpeter; and by the lists of the royal household it appears that in 1711 he had a place in the queen's band. At the public entry of king George I. in 1714, he rode as Serjeant Trumpeter in cavalcade, bearing his mace; and on the eighth day of August, 1715, upon a new establishment of gentlemen and additional performers in the king's chapel, was sworn and admitted to the place of lutenist therein. He was a man of humour and pleasantry, and was the original inventor of the tuning-fork, an instrument which he constantly carried about him, and used to tune his lute by, and which whenever he produced it gave occasion to a pun. At a concert he would say, 'I have not about me a pitch-pipe, but I have what will do as well to tune by, a pitch-fork.' Some of his contemporaries in office, now living, give him the character of a well-bred gentleman, extremely courteous and obliging to all. It is said that he had the misfortune to split his lip in sounding the trumpet, and was ever after unable to perform on that instrument, and also to be engaged in contentious suits for the ascertaining of his fees; and that his bad success in some of them, disordered his understanding, insomuch that meeting one day with Dr. Croft in the Park, he would needs fight him. He died in the year 1753, and was succeeded in his place of Serjeant Trumpeter by Mr. Valentine Snow, and in that of lutenist to the chapel by Mr. John Immyns. His sister Mrs. Cibber was very much afflicted with an asthma, and died about the year 1730. These particulars respecting Cibber's marriage, and his wife's father, are related by his daughter, Mrs. Charlotte Clarke, in a narrative of her life, published in 1755.

\* Apology for his Life, quarto, page 107.

and in these his excellencies are beyond the reach of description: That of his to the words ' O give thanks,' is esteemed the most capital of them; but there are others, namely, ' O God thou art my God,' ' O God thou hast cast us out,' ' O Lord God of hosts,' ' Behold I bring you glad tidings,' ' Be merciful unto me O God,' and ' My song shall be alway of the loving kindness of the Lord,' a solo anthem, composed on purpose for Mr. Gostling; which are in a style so truly pathetic and devout, that they can never be heard without rapture by those who are sensible of the powers of harmony: and so finely were his harmonies and melodies adapted to the general sense of mankind, that all who heard were enamoured of them. Brown in one of his Letters mentions that the cathedrals were crowded whenever an anthem of Purcell was expected to be sung.

Of his compositions for the theatre we are enabled to form some judgment, from those parts of them that are published in the *Orpheus Britannicus*; of these the music to King Arthur seems to have been the most admired: the frost scene in that drama, and the very artful commixture of semitones therein, contrived to imitate that shivering which is the effect of extreme cold, have been celebrated by the pen of Mr. Charles Gildon, in his *Laws of Poetry*; but doubtless the most perfect of his works of this sort are the music to the *Tempest*, the *Indian Queen*, and *Oedipus*. The former of these plays, in compliance with the very corrupt taste of the times, was altered by Sir William D'Avenant and Dryden from Shakespeare, who, as if they had formed their judgment of dramatic poetry rather on the precepts of *Monf. Quintinye*, than of Aristotle, and thought that the exact regularity observed in the planning of the gardens of that day, afforded a good rule for the conduct of the drama, chose that the characters of Caliban and Miranda should each have a counterpart, and accordingly have given us a *Sycorax*, a female savage; and *Hyppolito*, a man that never saw a woman.

It is said that Dryden wrote his *Alexander's Feast* with a view to its being set by Purcell, but that Purcell declined the task, as thinking it beyond the power of music to express sentiments so superlatively energetic as that ode abounds with. The truth of this assertion may well be questioned, seeing that he composed the *Te Deum*, and scrupled not to set to music some of the most sublime passages in the *Psalms*, the *Prophecy of Isaiah*, and other parts of holy scripture; not to mention

tion that Mr. Thomas Clayton, he that set Mr. Addison's opera of *Rosamond*, who was the last in the lowest class of musicians, saw nothing in *Alexander's Feast* to deter him from setting and performing it at the great room in Villiers street, York Buildings, in 1711, Sir Richard Steele and he being then engaged in an undertaking to perform concerts at that place for their mutual benefit\*. But Clayton's composition met with the contempt it deserved; and the injury done by him to this admirable poem was amply repaired by Mr. Handel.

As to the chamber-music of Purcell, it admits of a division into vocal and instrumental; the first class includes songs for one, two, and three voices; those for a single voice, though originally composed for the stage, were in truth Cantatas, and perhaps they are the truest models of perfection in that kind extant; among the principal of these are 'From rosy bowers,' sung by Mrs. Cross in the character of *Alcisidora*, in the third part of *Don Quixote*; and that other 'From silent shades;' to which we may add the incantation in the *Indian Queen*, 'Ye twice ten hundred deities,' with the song that follows it, 'Seek not to know what must not be revealed;' and that bass song sung by Cardenio in *Don Quixote*, 'Let the dreadful engines of eternal will †.' Nor can less with justice be said of his songs for two voices, particularly 'Sing all ye Muses,' 'When Myra sings,' 'Fair Chloe my breast so alarms,' and others: as to his dialogues 'Since times are so bad,' and 'Now the maids and the men,'

\* Life of Mr. John Hughes prefixed to his poems.

† Of the two compositions last abovementioned we are able here to give the judgment of foreigners. When the Italian musicians, who came hither with the Princess of Modena, king James the Second's queen, became acquainted with our language, they discovered great beauties in Purcell's recitative; and it is said on very good authority, that the notes to the words in the song, 'Seek not to know, &c.

' Enquire not then who shall from bonds be freed,

' Who 'tis shall wear a crown, and who shall bleed,'

charmed them to astonishment.

And touching the other, a reverend divine, a member of a cathedral choir, a great lover and an excellent judge of music, communicates the following anecdote. 'A very eminent master in London told me that a disciple of his, who went by his advice to Italy for improvement of his studies in music; at his first visit to him after his return mentioned his having heard Purcell talked of as a great composer, and desired his opinion of him; for an answer the master sat down to the harpsichord, and performed this song. The young gentleman was so struck when he heard the passage "Can nothing warm me," that he did not know how to express his admiration, but by crying out he had never heard music before.'

they

they are songs of humour, and in a style so peculiarly his own, that we know not to what test of comparison they can be brought, or how to judge of them, otherwise than by their own intrinsic excellence.

Other compositions of his there are of a class different from those abovementioned, as ballads and catches, of which he made many. The air 'What shall I do to shew how much I love her,' in the opera of Dioclesian; 'If love's a sweet passion,' in the *Fairy Queen* \*; and another printed in *Comes Amoris*, book IV. song I. to the words 'No, no, poor suffering heart,' are ballads, and perhaps the finest of the kind ever made. Of Catches it may be said that they are no more the test of a musician's abilities than an epigram is of a poet's; nevertheless each has its peculiar merit: and of the catches of Purcell it may be said, that they have every excellence that can recommend that species of vocal harmony.

As Purcell is chiefly celebrated for his vocal compositions, it may perhaps be conceived that in the original performance of them they derived considerable advantages, and that the singers, like the actors of that day, had abilities superior to those of the present; but this, as far as the enquiry can be traced, was not the fact: Before the introduction of the Italian opera into England the use of the vocal organs was but little understood; and as to what is called a fine manner, the best singers were as much strangers to it as they were to the shake, and those many nameless graces and elegances in singing now so familiar to us; for which reason it is that we see in many of Purcell's songs the graces written at length, and made a part of the composition. From all which it may be inferred that the merit of the singers in and about his time rested chiefly in that perfection which is common to all ages, a fine voice. Those among them who seemed to have been most liberally endowed with this gift, were, of men Mr. James Bowen, Mr. Harris, Mr. Freeman, and Mr. Pate, all actors and singers at the theatres †; and Mr. Damascene, Mr. Woodson, Mr. Turner, and Mr. Bouchier, gentlemen of the chapel ‡; and of women, Mrs. Mary Davis, Miss Shore, afterwards Mrs. Cibber, Mrs. Crofts, Miss Campion, and Mrs. Anne Bracegirdle §.

\* Printed among his Ayres, page 12.

† None of the men abovementioned are greatly celebrated as singers, their chief praise being that they were excellent actors, especially Harris, who is highly spoken of by Downes.

‡ The gentlemen of the chapel about this time were used occasionally to assist in musical performances on the stage, but queen Anne thinking the practice indecent forbade it.

§ Mrs. Davis was one of those female actresses who boarded with Sir William D'Avenant in

His music for instruments consists of overtures, act-tunes, and dance-tunes composed for the theatre, and the two sets of Sonatas

in his house. Downes relates that she acted the part of Celania, a shepherdess, in a play called the Rivals, said to have been written by him; and in it sung, in the character of a shepherdess mad for love, the following song.

My lodging it is on the cold ground,  
and very hard is my fare;  
But that which troubles me most is  
the unkindness of my dear;  
Yet still I cry, O turn love,  
and I prethee love turn to me,  
For thou art the man that I long for,  
and alack what remedy!

I'll crown thee with a garland of straw then,  
and I'll marry thee with a rush ring,  
My frozen hopes shall thaw then,  
and merrily we will sing;  
O turn to me my dear love,  
and I prethee love turn to me,  
For thou art the man that alone canst  
procure my liberty.

But if thou wilt harden thy heart still,  
and be deaf to my piteous moan,  
Then I must endure the smart still,  
and tumble in straw all alone;  
Yet still I cry, O turn love,  
and I prethee love turn to me,  
For thou art the man that alone art:  
the cause of my misery.

Which king Charles the Second hearing, he was so pleased that he took her off the stage, and had a daughter by her, who was named Mary Tudor, and was married to Francis lord Ratcliffe, afterwards earl of Derwentwater. Mrs. Davis was also a fine dancer, she danced with Mr. Priest an Entrée in a masque in the last act of Dryden's comedy of Feigned Innocence or Sir Martin Mar-all, and was greatly applauded. Of Miss Shore mention has already been made. Mrs. Cross was a celebrated actress, especially in those characters in which singing was required. She acted the part of Altisidora in the third part of Don Quixote, and in that character sung the song 'From rosy bowers.' The history of Mrs. Braecgirdle is well known. She it seems had a fine voice, and acted the part of Marella in the second part of Don Quixote, and in it sung the song 'I burn, I burn,' set to music by Mr. John Eccles. In the Orpheus Britannicus is a song in which she is celebrated for her performance of this character. Miss Campion was a young woman of low extraction, unhappy in a beautiful person and a fine voice. William the first duke of Devonshire took her off the stage, and made her his mistress. She died in May 1706, in the nineteenth year of her age; and the duke, who was then in his sixty-sixth, buried her in the church of Latimers, the seat of his family in the county of Bucks. In the chancel of that church he erected a monument for her, on which is a Latin inscription, importing that she was wise above her years, bountiful to the poor, even beyond her abilities; and at the playhouse, where she sometime acted, modest and unstained.—That,



for violins, of the publication whereof mention is above made. These compositions are greatly superior to any of the kind published before his time; and if they fall short of his other works, the failure is to be attributed to the state of instrumental music in his time, which was hardly above mediocrity. For although Verabosco, Cooperario, and Jenkins, in their compositions for viols had carried the music for those instruments in concert to great perfection, upon the introduction of the violin into this kingdom these were disregarded, and the English musicians, namely Rogers, Porter, Child, Lock, and others, set themselves to compose little airs in three and four parts for violins and a bass. Jenkins indeed composed a set of Sonatas for those instruments, and so did Godfrey Finger some years after; but of these works the chief merit was their novelty.

Neither does it appear that in Italy the improvements in instrumental had kept an equal pace with those of vocal music. In a general view of the state of instrumental music towards the end of the last century, it will appear to have been wanting in spirit and force: In the melody and harmony it was too purely diatonic; and, in regard to the contexture of parts, too nearly approaching to counterpoint. In France Lully invented that energetic style which distinguishes his overtures, and which Handel himself disdained not to adopt; and in Italy Corelli introduced a variety of chromatic, or at least semitonic combinations and passages, which, besides that they had the charm

being taken with a hectic fever, with a firm confidence and christian piety she submitted to her fate, and that William duke of Devonshire upon her beloved remains had erected that tomb as sacred to her memory. Dr. White Kennet, afterwards bishop of Peterborough, preached the funeral sermon of this noble personage, and published memoirs of his family, representing him in both, as also in his complete History of England, as no less distinguished by his virtues than his titles, the chief reason whereof, seems to be that the duke styled himself a hater of tyrants, and was a great instrument in the Revolution. Notwithstanding which, a general indignation rose in the minds of all sober and good men against the duke and his panegyrist, the one for the shameless insult on virtue and good manners, contained in the above inscription, the other for his no less shameless prostitution of his eloquence, in an endeavour to confound the distinctions between moral good and evil, and represent as worthy of imitation a character, which in one very essential particular is justly to be abhorred. It is said that the duke repented of his past life, and it is to be hoped, though there is no evidence of it, that in the number of his errors his conduct in the above instance was included.

To the account already extant of Mrs. Bracegirdle it may be added, that in the latter part of her life she dwelt in the family of Francis Chute, Esq. one of his majesty's learned council, his house being then in Norfolk-street in the Strand. She died on the twelfth day of September, 1748, in the eighty-sixth year of her age, and lies buried in the east ambulatory of the cloister of Westminster-abbey, under a black marble stone, the inscription on which is all, except her name, effaced.

of

of novelty to recommend them, gave a greater latitude to his modulation, and allowed a wider scope for invention : Nor was the structure of his compositions less original than delightful ; fugues well sustained, and answering at the properest intervals through all the parts ; fine syncopations, and elegant transitions from key to key ; basses, with the sweetest harmony in the very melody ; these are the characteristics of Corelli's compositions, but these Purcell lived rather too early to profit by. Doubtless therefore Lully and Corelli are to be looked on as the first great improvers of that kind of instrumental harmony which for full half a century has been practised and admired throughout Europe. The works of the latter of these were not published until a few years before Purcell's death, so that unless we suppose that he had seen them in manuscript, it may be questioned whether they ever came to his hands \* ; and therefore who those famed Italian masters were whom he professes to have imitated in the composition of his first sonatas, we are at a loss to discover.

And yet there are those who think that, in respect of instrumental composition, the difference between Purcell and Corelli is less than it may seem. Of the Golden Sonata the reputation is not yet extinct ; there are some now living who can scarce speak of it without rapture : and Dr. Tudway of Cambridge, in that letter of his to his son, which has so often been quoted in the course of this work, has not scrupled to say of it that it equals if not exceeds any of Corelli's sonatas. Which sentiment, whether it be just or not, the reader may determine by the help of the score here inserted.

\* In the London Gazette, Numb. 3116, for September 23, 1695, is the following advertisement : ' Twelve Sonatas (newly come over from Rome) in 3 parts, composed by ' Signeur Archangelo Corelli, and dedicated to his Highness the Elector of Bavaria, this ' present year 1694, are to be had fairly prick'd from the true original, at Mr. Ralph ' Agutter's Musical Instrument Maker, over-against York-Buildings in the Strand, ' London.'

Upon the face of this advertisement it may be questioned whether the book to which it refers was then printed or not, but it is pretty clear from the expression ' prick'd from the ' true original,' which means the notation of music by writing, in contradistinction to printing, that the copy abovementioned was a manuscript one. And it is certain that for some years, that is to say, till about 1710, when the elder Walth first printed them on pewter plates, the Sonatas of Corelli were circulated through this kingdom in manuscript copies.

## SONATA

*largo*

The musical score is written on five systems, each consisting of three staves. The first system includes the tempo marking 'largo'. The notation is in common time (C) and features a variety of note values, including eighth and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1-5 below the notes. The paper is aged and shows significant staining and foxing, particularly along the right edge and between the staves.

The musical score is divided into six systems. The first five systems are in 2/4 time and feature complex, rapid passages with many accidentals and fingerings. The sixth system is marked 'Adagio' and is in 3/4 time, featuring a slower, more melodic line with some trills and ornaments. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, notes, rests, and fingerings.

for pia for

Figured bass notation (basso continuo) is provided below the vocal lines:

First system:  $\frac{5}{7} \frac{4}{6} \frac{\sharp 5}{3} \frac{4}{8} \frac{6}{6} \frac{2}{3} \frac{b6}{4} \frac{5}{5} \frac{\sharp 3}{5} \frac{b3}{5} - \frac{b7}{5} \frac{b5}{5}$

Second system:  $\frac{b6}{4} \frac{3}{3} = \frac{b9}{8} \frac{b3}{8} \frac{b7}{5} \frac{b3}{5} \frac{b5}{5} \frac{b4}{5} \frac{b5}{3} = \frac{b4}{8} \frac{b5}{8} \frac{b3}{5} \frac{b6}{4} = \frac{b3}{3}$

Third system:  $\frac{b6}{4} = \frac{3}{3} \frac{4}{4} = \frac{b3}{3} \frac{b6}{4} = \frac{4}{3} \frac{b7}{5} = \frac{6}{4} \frac{\sharp 3}{5} - \frac{3}{5} \frac{b6}{4} \frac{b3}{5}$

Fourth system:  $\frac{b6}{4} = \frac{3}{3} \frac{4}{4} = \frac{b3}{3} \frac{b6}{4} = \frac{4}{3} \frac{b7}{5} = \frac{6}{4} \frac{\sharp 3}{5}$

Canzona Allegro

6

6 6 6 5 5

6 5 6 3 6

6 5 6 5 6 5 6 6

6 5 6 5 6



Handwritten musical score for "The Rose Tree" in G major. The score is written on ten staves, with the first six staves containing the main melody and the last four staves providing a bass line. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and bar lines. Fingerings are indicated by numbers 1-5 below the notes. The score is a single system, with the music continuing across the staves.



The image displays a page of musical notation, likely a score for a piano or similar instrument. It consists of ten systems of staves, each with a treble and bass clef. The notation includes various musical notes, rests, and fingerings. The word "Grave" is written above the sixth system. The page is numbered 534 in the top left corner, and the title "HISTORY OF THE SCIENCE Book IV." is printed at the top.

534 HISTORY OF THE SCIENCE Book IV.

536 536 537 537 537 537 537 537 537 537

Grave

537 537 537 537 537 537 537 537 537 537

The image shows a page from a musical score for the piece 'Allegro' by Franz Liszt. The score is written for piano (left hand) and violin (right hand). The tempo is marked 'Allegro'. The key signature is one sharp (F#), and the time signature is 2/4. The score includes detailed fingering for both hands, with numbers 1-5 indicating finger positions. The piano part features a complex, flowing melody with many slurs and ties, while the violin part provides a more rhythmic accompaniment. The page is numbered '5' at the bottom center.



6 6 # 6 5 #

3 = 5



Whatever encomiums may have been bestowed elsewhere, as namely, on Coperario, Lawes, Laneare, and others, it is certain that we owe to Purcell the introduction amongst us of what we call *fine air*, in contradistinction to that narrow contracted melody, which appears in the compositions of his predecessors: the first effort of this kind was the *Ariadne* of Henry Lawes, between which and the 'Rofy bowers' of Purcell the difference in point of merit is immeasurable. It has already been mentioned, and Purcell has expressly said, that in his compositions he imitated the style of the Italians \*; and there is good ground to suppose he sedulously contemplated the works of Carissimi and Stradella: how far he profited by their example, and to what degree of perfection he improved vocal music in this country those only know who are competently skilled in this divine science, and have studied his works with that care and attention which they will ever be found to merit.

DANIEL PURCELL was a brother of the former, and from him derived most of that little reputation, which as a musician he possessed. It does not appear that he was educated in any choir, or that he stood in any degree of relation to the church, other than that of organist, so that unless we suppose him to have been a scholar of his brother, we are at a loss to guess who was his instructor in the science. He was for some time organist of Magdalen college Oxford, and afterwards of St. Andrew's church in Holborn†. He was one of the candidates for a prize payable out of a sum of 200*l.* raised by some of the nobility, to be distributed amongst musicians. The design of this act of bounty will be best ex-

\* The very explicit declarations to this purpose in the dedication of his first sonatas, and of his opera of *Dioclesian*, are enough to silence for ever those, who, knowing nothing either of him or his works, assert that the music of Purcell is different from the Italian, and entirely English.

† The occasion of his coming to London was as follows: Dr. Sacheverell, who had been a friend of his brother Henry, having been presented to the living of St. Andrew Holborn, found an organ in the church, of Harris's building, which, having never been paid for, had from the time of its erection in 1699, been shut up. The doctor upon his coming to the living, by a collection from the parishioners, raised money to pay for it, but the title to the place of organist was litigious, the right of election being in question between the rector, the vestry, and the parish at large: Nevertheless he invited Daniel Purcell to London, and he accepted it; but in February, 1717, the vestry, which in that parish is a select one, thought proper to elect Mr. Maurice Greene, afterwards Dr. Greene, in preference to Purcell, who submitted to stand as a candidate. In the year following Greene was made organist of St. Paul's, and Daniel Purcell being then dead, his nephew Edward was a candidate for the place, but it was conferred on Mr. John Lum, who died in June 1726.

plained by the following advertisement respecting it, published in the London Gazette, Numb. 3585, for March 21, 1699. 'Several persons of quality having for the encouragement of musick advanced 200 guineas, to be distributed in 4 prizes, the first of 100, the second of 50, the third of 30, and the fourth of 20 guineas, to such masters as shall be adjudged to compose the best; this is therefore give notice, that those who intend to put in for the prizes are to repair to Jacob Tonson at Grays-Inn-gate, before Easter day next, where they may be further informed.'

It is conjectured that the earl of Halifax was a liberal contributor to the fund out of which these sums were proposed to be paid\*. The poem given out as the subject of the musical composition, was the Judgment of Paris, written by Mr. Congreve; Weldon, Eccles, and Daniel Purcell were three of the competitors†; the two former obtained prizes, and we may suppose that the latter was in some degree successful, seeing that he was at the expence of publishing his work in score.

Daniel Purcell composed also the music to an opera entitled Brutus of Alba, or Augusta's Triumph, written by George Powell the comedian, and performed in 1697 at the theatre in Dorset-Garden. A collection of single songs from this opera, with the music, is in print. He composed also songs for plays to a very great number; sundry of them, but without the basses, are in the Pills to purge Melancholy. In general they have but little to recommend them, and Daniel Purcell is at this day better known by his puns, with which the jest-books abound, than by his musical compositions.

\* This is hinted at in the dedication of the second book of the *Orpheus Britannicus*.

† Jerry Clark being asked why he did not compose for the prize, gave for answer that the nobility were to be the judges, leaving the quæstion to make the inference.

C H A P. X.



WILHELMUS HOLDER S.T.P. SACELLI REGALIS SUBDECANUS SERENISSIMI  
 REGLE MAJESTATI SUBLEKEMOSYNARIUS ECCLESIA RIUM  
 SANCTI PAULI ET ELIENSIS CANONICUS SOCIETATIS REGLE  
 LONDINENSIS SODALIS MDCLXXXIII.

**W**ILLIAM HOLDER, doctor in divinity, a canon of Ely, a  
 residentiary of St. Paul's, and subdean of the chapel royal, a  
 person of great learning and sagacity, was the author of a treatise of  
 the natural Grounds and Principles of Harmony, octavo, 1694. As  
 also a tract entitled the Elements of Speech, and a discourse con-  
 cerning



cerning time, with application of the natural day, lunar month, and solar year. He is said to have taught the use of speech to a young gentleman, Mr. Alexander Popham, born deaf and dumb, by a method which he relates in an appendix to his *Elements of Speech*; but it seems that Mr. Popham was afterwards sent to Dr. Wallis, who had done the same thing by another young person; and upon Mr. Popham's being made able to speak, Dr. Wallis claimed the merit of it in a paper published in the *Philosophical Transactions*, which Dr. Holder answered\*. The wife of Dr. Holder, Susanna, the sister of Sir Christopher Wren, was not less famous than her husband for cures of another kind, it being related of her in the inscription on her sepulchral monument, that, 'in compassion to the poor she applied herself to the knowledge of medicinal remedies, wherein  
 \* God gave so great a blessing, that thousands were happily healed  
 \* by her, and no one ever miscarried; and that king Charles the Second, queen Catherine, and very many of the court had also experience of her successful hand †.'

It will appear by the account hereafter given of Dr. Holder's treatise on harmony, that he was very deeply skilled in the theory, and well acquainted with the practice of music. In the chapel and the cathedrals where his duty required him to attend, he was a strict disciplinarian, and, for being very exact in the performance of choral service, and frequently reprimanding the choir-men for their negligence in it, Michael Wise was used to call him Mr. Snub-dean. He died at his house in Amen Corner in London on the twenty-fourth day of January, 1696, aged eighty-two, and lies buried in the vault under the choir of St. Paul's cathedral, with a marble monument, on which is the following inscription:

\* H. S. E.

\* Gulielmus Holder S. T. P. Sacelli Regalis Subdecanus Sereniff.  
 \* Regiæ Majestati Subeconomics Ecclesiæ Sti Pauli et Elienf.

\* *Fasts Oxon.* vol. II. col. 139.

† This inscription seems to allude to a cure which corresponds with the following anecdote. Mrs. Holder was recommended to Charles II. to cure a fore finger that he had; the king put himself under her care, and while she was dressing it, the ferjeant surgeon came in, and enquiring what she was about, the king gave him his finger; the surgeon upon looking at it, said 'Oh, this fore is nothing.' 'I know very well said the king it is nothing, but I know as well that if it you would have made something, which was what I meant to prevent, by committing myself to the care of this good lady.

\* Canon-

\* Canonicus, Societatis Regiæ Lond. Sodalis, &c. Amplis quidem  
 \* Titulis donatus amplissimis dignus. Vir per elegantis et amœni  
 \* ingenii Scientias Industriâ suâ illustravit, Liberalitate promovit.  
 \* egregie eruditus Theologicis, Mathematicis, et Arte Musica, Me-  
 \* moriam excolite posteris et à Lucubrationibus suis editis Loquellæ  
 \* Principia agnoscite et Harmoniæ. Obiit 24 Jan. 1697.

The treatise of the natural grounds and principles of harmony, is divided into chapters. In the first the author treats of sound in general, how it is produced and propagated.

Chap. II. is on the subject of sound harmonic, the first and great principle whereof is shewn to be, that the tune of a note, to speak in our vulgar phrase, is constituted by the measure and proportion of vibrations of the sonorous body, that is to say, of the velocity of those vibrations in their recourses, whether the same be a chord, a bell, a pipe, or the animal larynx. After explaining with great perspicuity Galileo's doctrine of pendulums, he supposes for his purpose the chord of a musical instrument to resemble a double pendulum moving upon two centres, the nut and the bridge, and vibrating with the greatest range in the middle of its length.

Chap. IV. He makes concord to consist in the coincidence of the vibrations of the chords of two instruments, and speaks to this purpose. If the vibrations correspond in every course and recourse, the concord produced will be the unison, if the ratio of the vibrations be as 2 to 1, in which case they will unite alternately, viz. at every course, crossing at the recourse, the concord will be the octave. If the vibrations be in the ratio of 3 to 2, their sounds will consort in a fifth, uniting after every second, i. e. at every other or third course; and if as 4 to 3, in a diatessaron or fourth, uniting after every third recourse, viz. at every fourth course, and so of the other consonances according to their respective ratios.

In Chap. V. he treats of the three sorts of proportion, namely, arithmetical, geometrical, and that mixed proportion resulting from the former two, called harmonical proportion. Under the head of geometrical proportion, the author considers the three species of multiplex, superparticular, and superpartient, already explained in the course of this work, and gives the rules for finding the habitudes of ratios or proportions, as also a medium or mediety between the

terms.

terms of any ration, by addition, subtraction, multiplication, and division of rations, forming thereby a praxis of musical arithmetic.

In Chap. VI. entitled of Discords and Degrees, the author digresses to the music of the ancients, touching which he seems to acquiesce in the opinion of Kircher and Gassendus, that the Greeks never used consort music, i. e. of different parts at once, but only solitary, for one single voice or instrument; which music he says by the elaborate curiosity and nicety of contrivance of degrees, and by measures, rather than by harmonious consonancy and by long studied performance, was more proper to make great impressions upon the fancy, and operate accordingly as some historians relate. Whereas, adds he, ours more sedately affects the understanding and judgment, from the judicious contrivance and happy composition of melodious consort. He concludes this sentiment with an assertion that the diatonic genus of music is founded in the natural grounds of harmony; but not so, or not so regularly, the chromatic or enarmonic kinds, of which nevertheless he gives an accurate designation, concluding with a scheme from Alypius of the characters used in the notation of the ancient Greek music, with their several powers.

In the conclusion of this work he gives as a reason why some persons do not love music, a discovery of the famous Dr. Willis, to wit, that there is a certain nerve in the brain which some persons have and some have not.

The abovementioned treatise of Dr. Holder is written with remarkable accuracy; there is in it no confusion of terms; all that it teaches is made clear and conspicuous, and the doctrines contained in it are such as every musician ought to be master of; and much more of the theory of music he need not know,

It appears that besides a profound knowledge in the theory of music, Dr. Holder was possessed of an eminent degree of skill in the science of practical composition. In a noble collection of church-music, in the hand-writing of Dr. Thomas Tudway, now in the British Museum, of which an account will hereafter be given, is an anthem for three voices in the key of C with the greater third, to the words 'Praise our God ye people,' by Dr. William Holder.



MRS. ARABELLA HUNT.

Mrs. ARABELLA HUNT, celebrated for her beauty, but more for a fine voice and an exquisite hand on the lute, lived at this time, and was the person for whom many of the songs of Blow and Purcell were composed. She taught the princess Anne of Denmark to sing; and was much favoured by queen Mary, who, for the sake of having Mrs. Hunt near her, bestowed on her an employment about her person, and would frequently be entertained in private with her performance, even of common popular songs\*. A gentleman now living, the son of one

\* Vide ante, page 6, in not. the story of her singing, at the queen's request, the old ballad of 'Cold and raw,' and Purcell's revenge on the queen for it.

who used frequently to sing with her, remembers to have heard his father say, that Mrs. Hunt's voice was like the pipe of a bullfinch. She had the misfortune to be married to a man, who, for reasons that may be guessed at, ought to have continued for the whole of his life in a state of celibacy: Nevertheless she lived irreproachably, and maintained the character of a modest and virtuous woman; the reputation whereof, together with her accomplishments, rendered her a welcome visitant in the best families in the kingdom. In the summer season she was much at the house of Mr. Rooth at Epsom. This gentleman had married the dowager of the second earl of Donegal, and being very fond of music, had frequent concerts there. In a letter from Mr. Rooth to Mr. John Hughes, the author of the *Siege of Damascus*, he tells him that Mrs. Hunt is at his house, and waits to see him, and hopes he will bring Signor Corelli with him\*.

Mrs. Hunt died on the twenty-sixth day of December, 1705. Mr. Congreve has celebrated her in an ode entitled 'On Mrs. Arabella Hunt singing,' and in the following lines, written after her decease, under the picture of her by Kneller, from which the above is taken.

Were there on earth another voice like thine,  
Another hand so blest with skill divine,  
The late afflicted world some hopes might have,  
And harmony retrieve thee from the grave.

In the foregoing account respecting the English church musicians, frequent occasion has occurred to mention their appointments to places in the royal chapel: The term Royal chapel means in general the chapel in each of the royal palaces, but in common speech it is taken for that of Whitehall. This makes it necessary to relate a melancholy accident that happened near the end of the last century, which was followed by a translation of the royal residence, and may in some sort be considered as a new era in the history of church-music.

The palace of Whitehall was originally built by Cardinal Wolsey. On his attainder it became forfeited to the crown, and was the town-residence of our princes from Henry VIII. down to William and Mary: it was a spacious building, in a style somewhat resembling

\* Meaning the Sonatas of Corelli, then but lately published.

Christ Church college, Oxford, and the chapel was a spacious and magnificent room. On the fifth day of January, 1698, by the carelessness, as it is said, of some of the servants in the laundry, the whole of it was consumed \*, and the king and queen necessitated to take up their residence at St. James's, where there was neither room sufficient to receive, nor accommodations for, half the household †.

\* This edifice narrowly escaped a total demolition by fire on the ninth day of April, 1691. The circumstances are thus related in a letter from Mr. Pulteney to Sir W. Colt, cited in the Continuation of Rasin's History of England, vol. I. page 171. 'It began about eight o'clock at night, by the negligence of a maid servant, who, (to save the pains of cutting a candle from a pound, burnt one off, and threw the rest down carelessly before the flame was out,) at the lower end of the stone gallery, in those lodgings which were the duchess of Portsmouth's, and burnt very violently till four the next morning, during which time almost all the stone gallery and buildings behind it, as far as the Thames, were consumed, and one or two men killed by the buildings that were blown up.'

† The places of the royal residence from time to time are very indistinctly noted by our historians, the enquiry into them is a subject of some curiosity, and not unworthy the attention of an antiquary: the most ancient that we know of was the palace of Edward the Confessor, adjoining to the monastery of Westminster, the site whereof is now called Old Palace yard. In this was the Aula Regia, in which were holden the courts of justice. William Rufus built Westminster-hall. as it is said, to rid his house of so great and troublesome assemblies; and it is further said that he meditated building near it a new palace, which design of his gave name to New Palace-yard. Nevertheless the succeeding kings down to Henry VIII. continued to dwell in the old palace.

Whitehall was originally built by Hubert de Burgh, earl of Kent, and justiciary of England, and afterwards became the inn or town-residence of the archbishops of York. Wolsey re-edified it, but being convicted of a premunire anno 1529, it was, 21 Henry VIII. by Sir Thomas More, lord chancellor, the duke of Norfolk, and certain other great officers, recovered to them and their heirs for the use of the king against the cardinal, by the name of York-place, and they by charter delivered and confirmed the same to the king, which charter, dated 7 Feb. 21 Hen. VIII. is now extant among the records at Westminster. Strype, book VI. page 5.

After this, Henry VIII. removed his dwelling from the old palace near the monastery of St. Peter Westminster to Whitehall, and that because the old palace was then, and had been a long time before in utter ruin and decay, as it is expressed in an act of parliament, 28 Hen VIII. cap. 12. and that the king had lately obtained this Whitehall, which is styled in the same act, 'One great mansion, place and house, being parcel of the possessions of the archbishoprick of York, situate in the town of Westminster, not much distant from the same ancient palace; and that he had lately upon the soil of the said mansion place and house, and upon the ground thereunto belonging, most sumptuously and curiously builded and edified many and distinct beautiful, costly, and pleasant lodgings, buildings, and mansions, for his grace's singular pleasure, comfort, and commoditie, to the honour of his highness and his realm. And thereunto adjoining had made a park, walled and environed with brick and stone; and there devised and ordained many and singular commodious things, pleasures, and other necessities, apt and convenient to appertain to so noble a prince for his pastime and solace.'

By the said act the whole limits of the royal palace are set out and described, namely, 'That all the said soil, ground, mansion, and buildings, and the park, and also the soil of the ancient palace, should be from thenceforth the king's whole palace at Westminster, and so be taken, deemed, and reputed, and to be called and named the king's palace'

Concerning the palace of St. James, it is said by Stow, Newcourt, and others, that it was formerly, even before the time of the Conquest, an hospital founded by the citizens of London for fourteen sisters, maidens that were leprous, living chastely and honestly in divine service.

‘ This hospital was surrendered to king Hen. VIII. in 23 of his reign, being then valued at 100l. per ann. The sisters being compounded with, were allowed pensions for term of their lives, and the king built there a goodly manner, annexing thereunto a park, inclosed about with a wall of brick, now called St. James’s Park, which hath been of late years (to wit) soon after the restauration, very much improved and beautified with a canal, ponds, and curious walks between rows of trees, by king Charles II. and since that very much enlarged, and the whole encompassed round with a brick wall by the same king, and serves indifferently to the two palaces of St. James and White-hall.’ Newcourt’s Repertorium, vol. I. page 662. Stow’s Survey, edit. 1633, page 495.

‘ palace at Westminster for ever. And that the said palace should extend, and be as well within the soil and places before limited and appointed, as also in all the street or way leading from Charing Crofs unto the Sanctuary-gate at Westminster; and to all the houses, buildings, lands, and tenements on both sides of the same street or way from the said Crofs unto Westminster-hall, between the water of the Thames on the east part, and the said park-wall on the west part, and so through all the limits of the old palace.’

Before this time, besides the old palace at Westminster, our princes had sundry places of residence, as namely the Tower, the Old Jewry, where Henry VI. dwelt; Baynard’s Castle, the habitation of Henry VII. Tower Royal, of Rich. II. and Stephen; the Wardrobe in Carter-lane of Rich. III. Hen. VII. lived also at Bridewell, and Elizabeth at Whitehall, and also at Somerset-house. Of their summer palaces, namely Windfor, Hampton Court, Shene, Greenwich, Eltham, and others, frequent mention is made in history.

In the reign of James I. Inigo Jones made a design for a new palace at Whitehall, but the only part of it ever built was the Banqueting-house as it now appears. One Cavendish Weedon, a member of Lincoln’s-Inn, of whom farther mention will be made hereafter, published a proposal for rebuilding it in seven years, at an expence not exceeding 600,000l. as also a scheme for raising the money. Vide Strype’s Continuation of Stow’s Survey of London, book VI. page 6.

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